

From nude AIDS activists to Queer Fist
LGBTs join hundreds of thousands in
protesting Republican convention.

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The latest in eating out
'Small plates' dining gets
big in the Castro.

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Season ahead
Survey offerings in the
fall arts.

see Arts section



BAY AREA REPORTER

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Serving the gay, lesbian, bisexual, and transgender communities since 1971

Reggae artists' gigs draw fire

by Matthew S. Bajko

After gay groups and individuals raised concerns about San Francisco appearances by two Jamaican reggae artists whose lyrics allegedly call for the killing of gays and lesbians, one venue owner refused to allow the show to go on while a second is defending not pulling the plug.

Beenie Man, whose homophobic lyrics have sparked outrage around the world, will not be singing at the Regency Center's Grand Ballroom this Saturday after the building's manager refused to sign a contract with promoter Steven Shirley. Shirley, owner of Morning Spring Rain Presents, had been advertising the Jamaica (sic) Gold Summer Fest in local newspapers and posters around town with Beenie Man as the headliner.

"The Beenie Man concert will not be taking place here," Jennifer Spencer, the Regency Center's events

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Beenie Man

LCR pitches 'Big Tent'

by Lisa Keen

It's a difficult thing to show up in New York this week and say you're a gay or lesbian delegate and a member of Log Cabin Republicans," said Patrick Guerriero, executive director of the national gay Republican group.

But about 200 people did show up and were even willing to cram into an over-warm reception room with a view of Bryant Park on a bright Sunday afternoon to say just that – or at least some of that.

Log Cabin officials estimate there are about 50 openly gay delegates and alternates to the 2004 Republican National Convention – about 1 percent of the overall gathering. One of those delegates, Chris Bowman from San Francisco, was swarmed by reporters who questioned him on everything from the Republican platform to the

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Log Cabin member
Chris Bowman



Jane Philomen Cieland

Oakland 'Sistahs' march proud

Just days before the start of the Republican National Convention in New York City, hundreds of people, including these women above, marched near Oakland's Lake Merritt in the third annual "Sistahs Steppin' in Pride" Dyke March Saturday, August 28 and some showed their displeasure with President Bush. An afternoon festival at Snow Park followed the march.

Local support slim for gay boycott

by Kevin Davis

Atlanta area choral music director Dale Duncan has a dream.

Duncan, 40, is asking all LGBT people to "drop out" of the U.S. economy on Friday, October 8 "to demonstrate that we are vital and important members of our communities with significant economic presence" according to his Web site.

In addition to taking the day off work, Duncan's "Boycott for Equality" requires participants to go the day without purchasing anything, so as not to generate sales and the resulting tax revenue. Additionally, all LGBT-owned businesses should close for the day and he requests that no one use their cell phones.

Many local and national community leaders, however, are hesitant about supporting Duncan's dream for a wide range of reasons. LGBT leaders are wary of signing on to the campaign claiming the difficulty of measuring the response in lost revenue, the economic hardship for small gay business owners in shutting their doors for even one day, the real risk of employees facing termination for participating in a mass sick-out, the amorphously broad nature of the campaign, and lack of planning put into it.

Duncan's campaign was inspired by President Bush's support for a constitutional amendment banning same-sex marriage, congressional and state legislatures' refusal to pass employment non-discrimination laws, and the military's "Don't Ask, Don't Tell" policy.

The most commonly heard objection to the plan is that it does not take into account strides gay people have made in workplace equality and the desire to support – not hinder – LGBT-owned businesses.

"Why do you want to penalize companies,



Annie Flores, owner of Marcello's Pizza in the Castro, said a boycott involving the closure of her business would be difficult.

many of which are very inclusive and friendly to our community, that recruit LGBT people and have LGBT employee groups," said Joe Tarver, communications director for New York's Empire State Pride Agenda. "Out of Fortune 500 companies about 221 have sexual orientation and domestic partner benefits. Some now protect gender identity and expression. It would hurt friends that have stood with us."

"My problem with this is that people will go to the flower shop that is not gay owned," said Herb Cohn, a Castro District accountant and president of the Merchants of Upper

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Gays defend embattled Shelley

by Matthew S. Bajko

As California Secretary of State Kevin Shelley battles to save his political career, he is receiving support from gay lawmakers and current and former LGBT staffers amid complaints of his telling gay jokes and asking one employee about her sexual orientation.

Several former staffers to Shelley, a San Francisco Democrat who rose through the political ranks as a city supervisor to Assemblyman to statewide office holder, portray their boss as vulgar and accuse him of inappropriate behavior in internal complaints filed last year.

In one complaint submitted November 10, 2003 by Marisol Garcia, a former scheduler for Shelley, she wrote that Shelley allegedly asked her whether she "was into men or women." Garcia wrote that she was embarrassed by the question, which was asked in front of more than 15 other staffers on a conference call.

Garcia also claims her former boss "continually made gay jokes." In one instance, she alleges that Shelley asked then-deputy Secretary of State Fred Hamdun and his chief deputy Mark Kyle if they would ride in a gay pride parade "with chaps on."

The complaint also states that Shelley on several occasions made hand gestures relating to masturbation toward Garcia and made references to the genitalia of Garcia's ex-husband. In total, Garcia filed three complaints against Shelley and wrote, "I constantly felt I was working in a sexually charged negative atmosphere."

First reported by the *Sacramento Bee* on Tuesday, August 24, the complaints and newspaper article leave an impression that Shelley has a problem with gays or lesbians and routinely makes fun of homosexuals. But those who know Shelley paint a different picture of him.

"Kevin Shelley does not have a problem with anyone's sexual orientation. As a matter of fact he was the most gay friendly employer in the California state Assembly," said Laurie McBride, an out lesbian and Shelley's chief of staff from 2000 to 2002 when he was the majority leader. "He had more gays and lesbians on his staff than anyone, including the openly gay legislators at the time."

McBride, on leave from her job with the Assembly's transportation committee to work for Democratic presidential nominee John Kerry's campaign in Oregon, said the allegations raised in the complaints "are total bunk."

"My opinion is there is no merit to any insinuation that he in any way cares or is prejudicial toward anyone, whatever their



Kevin Shelley

Rick Gerhardt


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Black men voice concerns about Castro

by Matthew S. Bajko

Gathered in the heart of the Castro on a recent Tuesday night, more than two dozen gay black men met to discuss if, and how, they fit in to one of America's leading gay neighborhoods. Unlike their white counterparts, many said they do not see it as a home away from home.

Instead, they point to a lack of black employees in the stores and bars and a scarcity of black men on the streets that makes them feel unwelcome.

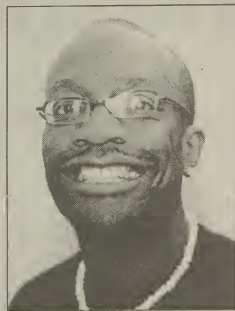
"I don't see many black people," commented Brad Kynard, who moved from Los Angeles to the city four weeks ago to study with a voice coach. "If you live in San Francisco, people think you live in the projects. All the black people I did see here lived in the projects."

He said he attended the August 24 forum, called "Black Men in the Castro" hosted by Our Love, the Stop AIDS Project's black men's program, and Magnet, the gay men's health center in the Castro, in order to meet other gay black men.

As for his welcome so far to the city, Kynard said, "The weather is cold. The people are cold. That is why I am here."

"I think a lot of people can relate," responded Calvin Gipson, a black LGBT community activist who moderated the forum.

In opening up the dialogue, Gipson told the crowd of 50 people, which included a dozen white men and three women, "It is good to be in a room with out, proud



Calvin Gipson

black gay men. That is why we are here. It is our night in the Castro. We never get these types of nights in the Castro."

James Smith, who moved to Bayview Hunters Point from New Jersey at age 8, said he finds the Castro boring.

"For me it is like the Marina. I am not terribly impressed by it," he said.

Others said they are glad to have a gay neighborhood, despite the problems black men say they encounter there.

"I can walk through the Castro a lot easier than some streets in Oakland. It is good to have a neighborhood to call your own," said Omar Mosley. "The neighborhood is not just stores, bars, etc. It is people. If you have the attitude when you walk in that you are going to have a good time, you will have a good time. If you walk in with the attitude you are not going to have a good time because of my color then you are probably going to get that because you project that."

Terry Wells, who moved here seven years ago from St. Louis, said he often feels a heaviness when he walks through the Castro.

"I want to fit in but I don't feel

like I fit in the neighborhood," he said.

He also lamented the fact that black men fail to talk to one another when they see each other in the Castro.

"I said hello to a brother and he stopped me and said 'You are not from here.' It blew me away," recalled Wells. "He said that black men don't speak to black men in the Castro."

A straight black woman in the audience, who did not give her name, responded that she encounters that in other parts of the city.

"It is not just in the gay community. We as African Americans, period, do not talk to each other," said the woman, who works in the Castro.

Kip O'Neil added, "The Castro at large has a greater problem. White men don't acknowledge white men. It would be better if we acknowledge each other."

The forum followed a similar discussion held in July that included black, Asian, and Latino gay men discussing their experiences in the Castro. It also comes amid investigations into racism charges lodged against Les Natali, owner of the Detour and SF Badlands.

Organizers said they intend to hold more such talks. Audience members welcomed the chance to air their grievances and work on solutions.

"I have been going to the Castro a long time and I have never experienced anything like this," said Roy Lott, who lives in the East Bay. "Racism is real. It exists not just in the Castro but anywhere we take our black asses."

Pointing to how Asians have created their own Chinatown and Latinos can call the Mission their home, Lott questioned why African Americans couldn't do the same thing.

"Why is there not a black Castro? We have been here long enough," he said. ▼

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Correction

In the August 26 article, "District 5 candidates garner labor backing," an endorsement for candidate Bill Barnes was incorrect. Barnes has been endorsed by former national Sierra Club President Adam Werbach, but not the club itself.

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Virginia congressman outed, will retire

by Bob Roehr

Representative Ed Schrock (R-Virginia) hastily ended his bid for re-election with a brief statement released on the afternoon of Monday, August 30. The statement did not refer to the fact that he had been caught seeking to have sex with men. The GOP has until Friday to replace his name on the ballot.

"In recent weeks allegations have surfaced that have called into question my ability to represent the citizens of Virginia's 2nd Congressional District," Schrock said in a released statement announcing his withdrawal. "After much thought and prayer, I have come to the realization that these allegations will not allow my campaign to focus on the real issues facing our nation and region."

He did not mention the allegations, but on August 19, a posting on blogACTIVE.com said that Schrock "has made a habit of rendezvousing with gay men via the MegaMates/MegaPhone line, an interactive telephone service on which men place ads and respond."

It later added an audio file purported to be Schrock's ad, in which he describes himself as 200 pounds, 6 feet 4 inches "very muscular, very buffed up, very tanned. I'd like to get together with a guy just to play ... just get naked and



Congressman Ed Schrock at a hearing.

play and see what happens. Nothing real heavy duty but just a fun time ... I'd like the guy to be in good shape, smooth, well-endowed ... I have to be real discrete."

Schrock, 63, is a former career Navy officer who retired as a captain. He is married and has one adult child. His district includes the largest military complex of bases in the world, as well as being home to the Christian Broadcast-

ing Network and Pat Robertson's Regent University.

He was first elected to Congress in 2000, became president of the freshman class, and serves on the prestigious Armed Services Committee. He is a strong supporter of the Federal Marriage Amendment, has a zero rating from the Human Rights Campaign, and a 92 percent rating from the Christian Coalition. ▼



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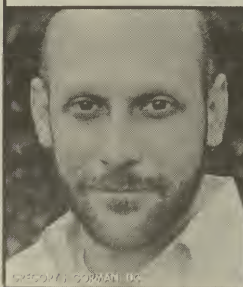
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Hitting the high Cs

by Louis Anthes

It's when we get our summer," Don Savoie said in reference to September in San Francisco.

Savoie is the new executive director of the San Francisco Gay Men's Chorus, which is kicking off its 27th season on the evening of Sunday, September 12 with a musically-filled excursion around the bay aboard a Hornblower yacht.

Presented by La Crema Wines, the three-hour sunset tour fea-

tures the chorus' small ensembles, the Lollipop Guild and Vocal Minority, emceed by Empress Donna Sachet. Also the Dixieland Dykes + 3 band will jazz up the evening cruise that goes from 5 to 8 p.m. and leaves from Pier 33.

The event, called "Almost Anything Goes," promises a classy but fun trip back into early 20th century Americana. The ensembles will pay tribute to legend Cole Porter, but they will also perform selections spanning classical, barbershop, Broadway, and more.

"We're thrilled to be able to offer such an entertaining evening in such a beautiful setting," Savoie said. "And this event is for the whole San Francisco community."

Indeed, tickets for the new season have been selling very well, according to Savoie.

SFGMC has seen some important changes in the past few months. Savoie took over the GMC in May after moving to San Francisco. Most recently, he served for three years as executive director of the West Hollywood Chamber of Commerce. He previously lived in Boston where he was executive director of the Associates of the Boston Public Library, the library's community-based fundraising organization dedicated to expanding the role of the Boston Public Library.

At the GMC, Savoie's annual salary is \$70,000, he told the *Bay Area Reporter* this week, and the chorus' annual budget is \$650,000.

The GMC's executive director position was vacant for nine months prior to Savoie assuming his new duties.

Expanded season

With the Almost Anything Goes event, not only is the chorus' music season expanded to five major events, but it also shifts the season opener from December to September.

Its traditional "Home for the Holidays" concerts on Christmas Eve and December 16 (an additional date this year) will still take place at the Castro Theatre. But, the Hornblower yacht cruise will now lead this season and in years to come.

"It's the first time that we're raising money for the chorus



Courtesy San Francisco Gay Men's Chorus

The Gay Men's Chorus' Lollipop Guild will perform on the Hornblower cruise next weekend.

without holding a concert. It's a dinner party fundraiser, which we've done before for other organizations, but which we're doing for the first time, 100 percent for the chorus," Savoie explained.

He is taking the helm of one of the most venerable GLBT institutions in the world. Its first performance took place outside City Hall in November 1978, hours after Supervisor Harvey Milk and Mayor George Moscone were assassinated. As the "grandfather" of the gay choral movement, SFGMC has performed internationally, released 15 recordings and recently won a music award in Washington, D.C.

"We have a wonderfully varied season in the works," Savoie promised. "We're showcasing our musical diversity and also taking advantage of San Francisco's splendid variety of performing arts venues."

Following the September cruise and holiday events, the GMC will hold its annual cabaret in February called "Tongue in Cheek," with special guest, chanteuse Sharon McNight at the ODC Theatre. Then in April, the chorus will give its spring concert,

"Diva's Revenge: Opera (& Broadway) Our Way," at the Louise M. Davies Symphony Hall. The season closes with the 27th Annual Pride Contest at Grace Cathedral, co-hosted by the Lesbian/Gay Chorus of San Francisco & the San Francisco Lesbian/Gay Freedom Band.

Season tickets can be purchased for \$275, which includes the boat cruise and will save buyers \$70 over paying for each event separately.

As for the Almost Anything Goes event, there are three ticket levels: standard, \$85; premium, \$125; and gold, \$150. Each ticket level includes hors d'oeuvres, buffet, beverages, dessert, plus "play" money for the casino games on the Hornblower. The higher levels offer VIP perks such as priority seating and extra casino cash. Also, there's a 10 percent discount on purchases of 10 tickets or more.

To order season subscriptions or individual tickets, or for further information, call (415) 865-3650 or, visit www.sfgmc.org. Checks payable to SFGMC can be mailed to San Francisco Gay Men's Chorus, 4053 18th Street, San Francisco, California, 94114. ▼

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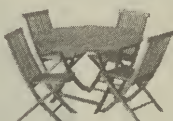
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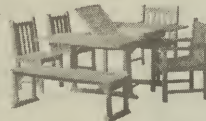
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Badlands mediation stalls

by Matthew S. Bajko

A multiethnic group of men and women who allege they were discriminated against at SF Badlands are threatening to take their charges to state officials unless mediation occurs to settle their claims.

The group, now calling itself And Castro for All, accuses Castro bar owner Les Natali of backing down from his promises to mediate the situation. The Human Rights Commission has accepted six formal complaints of racial and gender bias and 12 supportive incidents in the matter. Talks were supposed to take place last month, but now may not begin until mid-September.

"From my perspective things are in limbo," said Calvin Gipson, a black gay man and community activist. "It doesn't seem like Les Natali is being very proactive in getting this resolved. If he believes hanging banners on his establishment and running ads saying everyone is welcome is good enough, it is not."

Don Romesburg, a spokesman for the group formerly known as Is-BadlandsBad.com, said he expects to file complaints with the state Department of Fair Employment and Housing next week if a firm date for mediation is not scheduled.

"We are certainly hopeful Mr. Natali will live up to his pledge to mediate but we are becoming increasingly skeptical of that," said Romesburg. "It seems as if he thinks he can just wait this out instead of addressing the very real pain his actions have caused the community."

Natali's attorney Paul Melbostad said his client has requested mediation talks not be set until after the state Alcoholic Beverage Control holds hearings to determine if his liquor licenses should be revoked. The hearing dates have yet to be announced.

In the meantime, Natali has offered to enter into immediate negotiations with the group and has requested a formal proposal from them to resolve the matter.

"That is even better. If you can settle with the parties without having to go through mediation that is quicker and more efficient,"

said Melbostad.

In addition, Natali has offered to host a series of fundraisers or benefit nights at his bars to raise money for local gay African American groups. Melbostad added any delay in responding to the HRC is not intentional but due to scheduling conflicts and not receiving the proper paperwork until mid-August. His client was granted an extension to respond to the complaints.

Julius Turman, an attorney with Haight, Brown & Bonesteel representing the complainants, said his clients prefer mediation with the city.

"The request for behind the door, in his office discussions to me appears to be a further attempt to stall mediation," said

Turman. "They have been very slow to respond. Why aren't we talking to the mediators already? Why is it two months later and we are not doing it yet?"

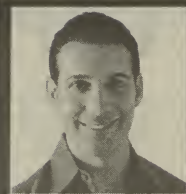
Larry Brinkin, a compliance officer with the HRC, said he could not comment on the case except to say that "mediation has not taken place and we are still trying to get it scheduled." ▼

Full disclosure: Mr. Natali has been a client of Goldstein Gellman Melbostad Gibson and Harris for well over a decade. The firm's representation of Mr. Natali is unrelated to Paul Melbostad being general counsel to the Bay Area Reporter.

10 years of leadership



Project Open Hand board chair Peter Scott, right, congratulates Executive Director Tom Nolan on his 10 years of leading the organization at a reception Monday, August 27. The agency, which provides meals for people living with HIV/AIDS and seniors, serves clients in San Francisco and the East Bay. Founder Ruth Brinker and Supervisor Bevan Dufty were also on hand for the festivities.



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Cynthia Laird

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Roberto Friedman

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Wayne Friday

ASSISTANT EDITORS

Matthew S. Bajko
Mark Mardon
Zak Szymanski

CONTRIBUTING WRITERS

Tavo Amador • Victoria A. Brownworth
Phillip Campbell • Dale Carpenter • Aaron J. Cohen
Kevin Davis • Richard Dadds • Eric Ganther
Glen Helfand • Liz Higleyman • Joe E. Jeffreys
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Adrian Roberts

AD PRODUCTION & DESIGN

T. Scott King

PHOTOGRAPHERS

Jane Philomen Cleland
Darlene/PhotoGraphics
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Rivendell Media
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National Gay Newspaper Guild



Bay Area Reporter

395 Ninth Street
San Francisco, CA 94103
415.861.5019 • 415.861.7230
http://www.ebar.com

News Editor • barpaper@aol.com

Arts Editor • bararts@aol.com

Advertising • baradv@aol.com

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GOP flip-floppers

On Monday, President Bush told NBC's Matt Lauer that he didn't think the war on terror could be won—in sharp contrast to earlier statements. By Tuesday, however, Bush had retreated from his televised remarks, and now believes the U.S. will win the war on terrorism. It's just another flip-flop from the president, who four years ago campaigned against "nation-building" and is now consumed with the occupation of Iraq, a war that he started based on faulty intelligence and with little help from U.S. allies.

It's convention week for the Republicans and, despite appearances, the reality unfolding at Madison Square Garden is not of moderation and inclusion. Rather, the Grand Old Party is up to its usual gay-baiting and homophobia. The party platform is one of the most antigay in memory. While the 93-page document is largely symbolic, it does express the party's prevailing philosophical vision; and there is no doubt that the social conservative wing of the party utterly dominated the process, excluding the Log Cabin Republicans' "unity plank" and not even recognizing civil unions or domestic partnerships.

The plank on gay marriage reads: "We strongly support President Bush's call for a constitutional amendment that fully protects marriage, and we believe that neither federal nor state judges nor bureaucrats should force states to recognize other living arrangements as equivalent to marriage. We believe, and the social science confirms, that the well-being of children is best accomplished in the environment of the home, nurtured by their mother and father anchored by the bonds of marriage."

And there is no compassion for gay and lesbian Americans at the convention, as many speakers have thoroughly homophobic backgrounds. Antigay extremists may not be on prime-time television, but they are out in full force in other areas. Sheri Drew, who gave Tuesday's invocation from the podium, has said that those who support gay and lesbian families are no different from those who supported Adolph Hitler in the years preceding World War II: "It may be a bit extreme to imply a comparison between the atrocities of Hitler and what is happening in terms of contemporary threats against the family—but maybe not."

Also on Tuesday, the GOP held a closed religious rally to further fire up its base. The guest list read like a who's who of the Chris-

tian conservative movement: Tony Perkins of the Family Research Council, the Reverend Jerry Falwell, James Dobson of Focus on the Family, and former presidential candidate Gary Bauer were just a few who attended. According to news accounts, President Bush appeared on video, and once again spoke of his opposition to abortion and same-sex marriage. The "culture wars" that Pat Buchanan declared during the 1992 GOP convention have coined new code words as the president pledged to "foster a culture of life." Those on the religious right know what that means—and so do we.

While we understand the Log Cabin folks' desire to work within the Republican Party to foster change, once again their efforts fell short. Social conservatives wield more power than ever, and many even criticize fellow Republicans who support bipartisan efforts to extend equal rights to gays and lesbians. Mel Martinez, the GOP Senate nominee in Florida, won his primary Tuesday thanks in part to a barrage of negative ads against his Republican opponent, former Representative Bill McCollum,

that tied McCollum to "extremist gays" for his support of the hate crimes legislation that would protect gays, among others.

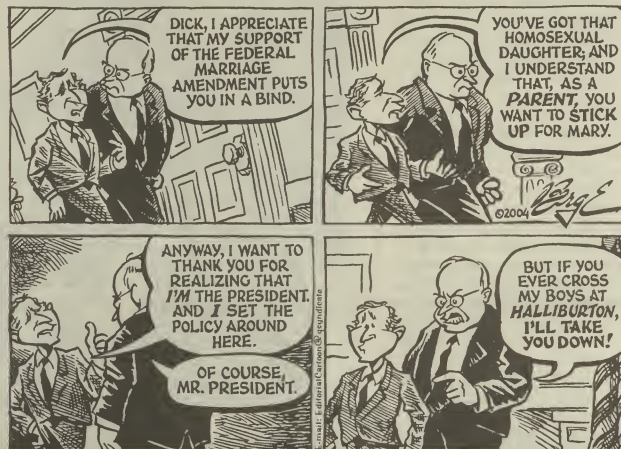
Meanwhile, at the convention, Governor Arnold Schwarzenegger thrilled the partisan crowd, and in the process may have tarnished his image as a governor who can work with both parties. Schwarzenegger again pulled out his tired "girlie men" phrase, this time using it to criticize those who, as he put it, "are so pessimistic about our economy."

Schwarzenegger's regular references to girlie men—he used the phrase last month to criticize state Democratic lawmakers about the budget impasse—is worn and unwelcome. It's a big applause line that the governor pulls out to court male voters; but to us it's just another subtle dig.

And for all the talk about Schwarzenegger's speech being inclusive, it was not. Not once did he mention gays or lesbians. He said, "One thing I learned about America is that if you work hard and play by the rules, this country is truly open to you. You can achieve anything." But for LGBT Americans, that's just not true, especially under this administration. ▼



Editorial



One black man's story

by Jamez L. Smith

On July 4, 1972, my family and I arrived in San Francisco. I was eight years old. I didn't know anything about the Castro. I did, however, know what it meant to be a faggot. I was aware of my attraction to boys at the age of 4. By the age of 12, I was aware of that part of town where "the sissies" lived.

As a teenager, I was initially afraid of the Castro. My family, schoolmates, and the church had done an effective job of instilling in me a fear of gay men. Personal experiences with "dirty old men" solidified that fear. Even though I knew I was gay, I was terrified of what gay men might do to me, and further, feared becoming one of them. I didn't want to wear leather. I didn't want a shoe-brush mustache. I didn't want to wear drag and listen to Barbra Streisand, but feared it to be my destiny and my doom.

As time moved on, I overcame my fears, and would increasingly find reasons to visit the Castro. One of my favorite record stores was on 18th, upstairs, next to the bank. I remember a shop on Castro Street that sold beautiful sculptures of silver and crystal. Going there was like a free trip to MOMA.

And, of course, there were the men. Sometimes shirtless or in hot pants, gay men were walking about freely, proudly, and with no shame. They were happy and smil-

ing and friendly. And I didn't feel threatened at all. By the time I was 18, I felt almost completely comfortable walking around the Castro ("almost" because of the lingering fear that a friend or relative might see me). I would often leave the house on a Friday or Saturday night, with journal in hand and ride the bus out to the Castro. Once there, I'd sit under a lamppost or at a bus stop or on a lighted porch, and write out my feelings. A common subject was how much I wanted to be as free with my sexuality as these men around me were.

Let me say now, that I never once thought about race in context of sexuality. I didn't see race as a factor at all. We were men, and we were gay, and I was at home.

I met my first boyfriend one night hanging out in front of the Pendulum. I couldn't get in, being only 18, so I sat on the partial wall of the dry-cleaners next door, writing, listening to the music, and checking out the guys as they walked by. At one point, three men—three black men—walked out of the bar and up toward me. Two of them were going on about whatever, laughing and being silly, but the third was quiet. As they passed, one of the silly ones made some comment to me that caused them to laugh even more. I just smiled, but when I did, the third one stopped, walked back toward me, and introduced himself.

Long story short, I became much freer with my sexuality.

Gary, as I said, was a black man. And again, at that point in my life, I'd not given much thought to race in context of sexuality. After hanging out with Gary and his friends for a while, I began to see that others were... more aware. My new friends would at times talk negatively about "white boys," or speak of how they had a sudden craving for "something spicy" when a cute Latino would appear. And even though there was usually levity in their voices, I found these comments bothersome.

At one point, when Gary and I were alone, I decided to tell him that I was also attracted to white men. Gary's response was unforgettable: "White boys will fuck you up!"

That was my introduction to racism in the Castro. Shocking to me, having been raised by an Alabama-bred family of civil rights activists and educators. It was as shocking as hearing my aunt tell me that she didn't like "white people," or that I needed to buy a house before "the Chinamen" bought up everything. That statement was as shocking to me as when I was turned away from the Pilsner, or thrown out of the Transfer. That statement was nearly as shocking as being referred to as "The Watermelon Man" or "Mr. Hanky" at Trannyshack.

On June 29, 2004, I went to El Rio, and had the experience of yet another white bartender serving everyone around me, including people who approached the bar after me, but ignoring me. She began wiping down the bar rather than serve me. When she finally did serve me, it was because the other bartender told her too.

And the story goes on. ▼

LETTERS

Cutest of the Castro?

Maitri Hospice for people with AIDS must be in extremely serious financial condition to allow itself to be the recipient of this latest fund-raising gimmick and benefit, "Cutest of the Castro" [*"Are these guys cute?"* August 26].

Besides the obvious political inappropriateness of such a benefit (playing into gay men's body/beauty images), this contest brings up the issue of how the word "cute" basically refers to young, healthy, sexually-active gay men, as distinct from those who are not cute, and who are sick of AIDS, some living in Maitri Hospice. I'd like to know how many gay men who are ill with HIV will be contestants in this contest.

Maybe Don Spradlin and the other promoters of this event can call the next contest, "Losers of the Castro" or "Ugliest of the Castro" or perhaps even "Biggest Tweaker of the Castro."

Maitri Hospice should be running away from this ridiculous sexually-objectifying benefit and not looking back. Has its board of directors lost its mind?

Daishin Sunseri
San Francisco

A welcoming community

Thanks so much for your article by Ed Walsh about the experience of Seph and Deni Paul in El Cerrito [*"Neighbors rally to support gay couple,"* August 26].

I have lived in El Cerrito for over 10 years. I don't know Seph and Deni, or which part of town they live in. But I have found El Cerrito to be a very welcoming community, and as a gay man, I feel very comfortable here. Your heartwarming story of how their neighbors and friends came to their support, after the incident of a brick being thrown through their living room window, only serves to underline the pleasure I feel to be a part of this community.

We hear lots of negative news about how gays and lesbians are treated, and it is nice to have this positive report for once. It is a story I am glad I can share with my family and friends. Thanks for reporting it.

Jim Paton
El Cerrito, California

Lee-Ona will be missed

Again, we have lost a precious member of our live-and-let-live family. Lee "Lee-Ona" Thibodeaux was indeed that to me [*"Bar owner Lee 'Lee-Ona' Thibodeaux dies at 68,"* August 26]. A friend, confidant, he was always there supporting my career in law and more. In life, you can always reinvent yourself, you can always start over. We are not here to get by, get over, or get through life, but to live it. I shall always remember my friend that way.

Marvin Michel LeGrier II, Esq.
San Francisco

Looking for a reason

I am still trying to find a real reason to like the Demo ticket this year. Your article on July 22 [*"The FMA fight: Many losers, few winners"*] says that John Kerry and John Edwards were the only senators who "skipped the FMA vote"; Dale Carpenter's commentary [*"No excuse for Kerry,"* *OutRight*] states "Kerry does not believe we're worth that ... cost." Furthermore, Senator Kerry voted in favor of the Patriot Act, and would have even voted for the Iraq war with the knowledge we know now.

I, too, was elated to hear Kerry asking that the president not misuse our Constitution, meaning protecting it from the FMA. From that one act of lip service, I almost became a Kerry supporter. But my inner Republican wasn't so sure. Is that declaration supposed to override the above paragraph? Don't actions (missing the FMA vote) speak louder than words (preaching against the misuse of that document), even if those words were spoken during his acceptance speech? What has he strongly and proudly done for us in Washington recently? Do LGBT leaders not care about this dichotomy [*"Kerry revs up LGBT delegates at the Democratic convention,"* August 5]? I am also saving Teresa Heinz Kerry's motherly remarks [*"Heinz Kerry addresses LGBT Dems,"* July 29]. Does all this justify your happy proclamation that you "strongly and proudly support John Kerry for president" [*"John Kerry for president,"* Editorial, July 22]? Are you quite sure they are not pandering to us?

Yes, yes, I know, it's the old "lesser of two evils" exclusionary or strategic voting; if I vote for Kerry to oust Bush, and the latter still wins, how have I defended my principles? Where is my satisfaction? Your editorial would be more meaningful if it was less enthusiastic of a person who is clearly less than enthusiastic for us.

On a different note, I wish you would stop running the Coors ads. They want to "make their position perfectly clear," but never say "We are against FMA." Are you that desperate for their full-page ad money?

David West
San Jose, California

Leadership at Stop AIDS

I recently read a story about the resignation of Darlene Weide as executive director of the Stop AIDS Project [*"Stop AIDS begins search for new exec. director,"* August 5]. I agree with board President Thomas Brucein, that the timing for Darlene's departure could not be better. Stop AIDS has been through some difficult times in the past three years. I should know, there were times when I was at the center of the controversy.

I would like to clarify some misconceptions that may come about as a result of the story, however. While many things may have happened during Darlene's "tenure," she was not progenitor of most of it that was described. For much of it she was just the associate director of programs, which was primarily a supervisory position, not one that developed and implemented programs. Of the programs listed, Our Love, Trannyfags, and Positive Force, Trannyfags is the only one she had a hand in implementing. Steven Gibson and Bob Hays wrote the grant that funded Positive Force and Alfredo Armendariz personally approached Steven and asked him to find a place for the Plus Seminar at Stop AIDS. I personally worked with Steven Gibson and Bob Hays, as well as a committed group of volunteers to develop and implement Positive Force; Darlene had nothing to do with its creation. The HIV is no Picnic media campaign was envisioned by that same group of volunteers and created by Mary Anderson, Shana Krochmal, and the staff of Better World Advertising. Darlene did have an impact on the campaign - she threatened to pull it and only relented after many members of the Positive Force community called her and advocated in its favor.

Darlene states in the interview that she was executive director for three years. This is not exactly correct. Darlene and Steve Gibson were co-executive directors for a year and Darlene was executive director for two years after that.

It is interesting that Darlene seems to take credit for successfully navigating the difficulties with the Centers for Disease Control and Prevention. Stop AIDS would not have survived all of the audits and investigations if Darlene had been in charge of handling it. The credit for the project surviving it rests solely on the shoulders of David Evans, the program director, Shana Krochmal, the communications director, and the support of Steven Tierney, director of HIV prevention for the health department. It was their patience and willingness to cooperate with the CDC as well as the tireless efforts of finance director Edie Heller to make needed changes to the book-keeping systems that made all the difference. Darlene was a capable spokeswoman but other individuals did the majority of work.

While I think Darlene overrated her tenure at the project, I do not think it in any way detracts from the important role that the project plays in the lives of gay and bisexual men who live in San Francisco. Stop AIDS provides more free condoms to gay and bi men than any other group in the nation and probably in the world. The Positive Force program and the Plus Seminar are still at the forefront of prevention efforts aimed at HIV-positive individuals. Stop AIDS Project's outreach staff and volunteers interact with over 10,000 gay and bi men a year. For some, it is the first time that anyone has asked them about the kinds of sexual risks that they take.

I will always be an avid supporter of the project and hold the relationships I developed while working at the project dear to my heart. I commend the board for its leadership in this time of change and would ask them to take a look in the target community to see if there is a representative there who could take the project forward for the next five years. It would be embarrassing if the board was not able to find a capable and competent gay or bi man to lead the project.

Keith Folger
San Francisco

Congrats to GAPA

A great big hurrah to the members and supporters of the Gay Asian Pacific Alliance (www.gapa.org) for co-sponsoring the recent Marriage Equality Now Summer of Love 2004 rally.

It was very gratifying to read in the August 5 issue of *Bay Area Reporter*, the article "Gay Asian groups rally for marriage" by Matthew S. Bajko. It brought back memories from those earlier days of the first and second versions of the San Francisco domestic partners' ordinance.

From the very beginning, GAPA has worked in coalition with other like-minded organizations was part of the plan - hence the word "alliance" in the name. Aside from the primary goal of giving support to our gay/bi API brothers, GAPA was also founded to be a critical link between the Asian Pacific and LGBT communities in the Bay Area. It is therefore very welcoming to note that GAPA is continuing on this very important path with this rally.

Looking forward to your continuous strengthening of these links in future endeavors! Best wishes on your 16th anniversary.

M.J. Talbot
Tucson, Arizona

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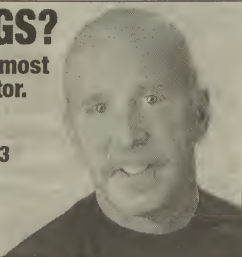
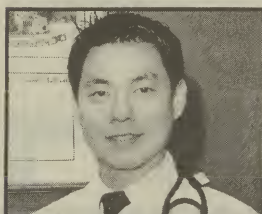
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Going it alone

by Gwendolyn Ann Smith

The transgender community is a diverse one, containing any number of identities and presentations. There are male and female crossdressers, transvestites, drag kings, drag queens, pre-, post-, and non-operative transsexuals, masculine females, feminine males, "third sexed" individuals, androgynes, and many, many more that I neglected to include in the above. I don't want to slight anyone here - I'm just trying to be brief.

More than this, the larger lesbian, gay, bisexual, and transgender community contains four distinct larger categories. Yes, of course the other three also include any number of personal presentations and identities that make the simple six-colors of the pride flag seem woefully inadequate in displaying the diversity that makes up this coalition.

In the scope of this column, I have often written of some of the frictions that come up between transgender people and the larger community. This friction can be unavoidable as when discussing the Human Rights Campaign in recent weeks, or the recent Michigan Women's Music Festival - or quite frankly just about anything. It often seems that if there's the possibility of friction, then there's the probability of friction.

Because of this often frustrating and seemingly endless series of conflicts, the thought often gets floated of just going it alone. That is - rather than continuing to try and work with organizations and others who cannot or will not consider trans needs as equal with their own - why not simply promote "transgender" as something separate from the larger community and avoid all these problems.

Some who promote such a viewpoint would take it further than just cutting the "T" off of LGBT. They wish to subdivide transgender itself, focusing for example on the rights of solely those who are transsexual, eschewing all other trans identities.

I'll admit, the concept is attractive on the surface. Rather than deal with the confusion that comes by trying to conflate groups that may at times seem to be at cross-purposes, why not work from an independent standpoint. We would simply stand alone as a group with its own desires, our own political agenda, and our own solo identity.

At the same time, this is where it all falls apart. In exploring our needs and goals, one finds them to



be largely the same.

At the heart of things, we generally all want one thing: to be left alone to live our lives as we see fit. We simply wish to be, without fear, worry, or want.

That can be setting up whatever marriages we wish to enter into, or it could be changing the gender marker for a Social Security card. It can even go as far as being able to be ourselves without threat of violence or death.

We all desire to have an Employment Non-Discrimination Act that will protect us in the workplace from harassment and prejudice. Who wouldn't want such protections, especially in those instances when they may become necessary to secure our individual liberties?

Indeed, our goals seem to be very much in line with each other. There are remarkably few issues

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POLITICS

Democratic senator keynotes GOP confab

by Wayne Friday

The Republican National Convention that has been taking place in New York City's famed Madison Square Garden all week opened Monday with a speech by everyone's favorite Republican, Arizona Senator **John McCain**.

That's the same McCain who in 2000 accused then-presidential candidate **George W. Bush** and his "sleazy Texas buddies" of running the same kind of ads they are now running against Democratic presidential candidate **John Kerry**. Surprisingly, McCain has seemingly come to Bush's aid this year and is campaigning for him hard for a politician that everyone knows he detests. Why is it that McCain seems to be working so hard for Bush? The reason is very possibly this: McCain, suspecting a Kerry win in November, might really be trying to mend Republican fences for yet another presidential run of his own against a President Kerry in 2008. No one is saying so, but even some of those closest to the Arizona senator would tell you in confidence that there is a method to the popular McCain's political madness.

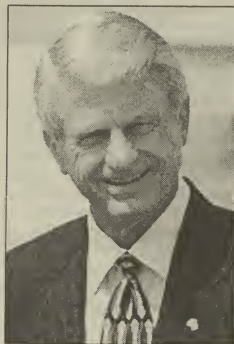
Tuesday night, the GOP convention theme, "A Nation of Courage" (seems the infamous "Mission Accomplished" banners were banished from the GOP's New York gathering altogether), gave us California Governor **Arnold Schwarzenegger**, the Bush-Rove sop to the moderates in the Republican Party who still believe in such things as abortion and gay rights.

Other prime-time Republican stars this week included party moderates like New York Governor **George Pataki**, former NYC Mayor **Rudolph Giuliani** and current Mayor **Michael Bloomberg**, an admitted Republican-in-name-only.

The true political organization behind the national Republicans, those who pull Bush's strings — the Christian Right — were quietly kept off the prime-time television speaking slots, though they were paid back with a Bush-approved party platform that strongly opposes gay unions of any kind, and, of course abortion.

While GOP moderates filled the early evening convention spots, it was Georgia's outgoing Democratic Senator **Zell Miller**, a strong Bush supporter, who gave last night's highly touted keynote address. Miller, himself a Bush-basher in 1992 when he called the first President Bush "a timid man who hears only the voices of caution and the status quo" while he was then speaking at the same Madison Square Garden, was, incidentally, then nominating **Bill Clinton** for president.

Tonight (Thursday, September 2), the final night of the four-day Republican confab, Bush, the man who gained the presidency four years ago with the help of dubious vote-counting in Florida and a Republican-controlled U.S. Supreme Court, will accept his party's nomination for a second term as president. Bush is expect-



Georgia Senator Zell Miller

ed tonight in his acceptance speech to "lay out his vision" for the next four years. A "vision" that Bush promises will "build a safer world and a more hopeful America."

In his speech tonight, Bush is expected to remind us of his "record of accomplishment with new and innovative ideas to spread opportunity and prosperity to all corners of the country," according to advance word from the White House. Saying he "draws inspiration from the courage and compassions of all Americans," Bush is expected to speak tonight about his plan for building a safer world by "spreading freedom around the globe."

Our Man Friday

I'm not sure how Bush's speech will play in places like Baghdad, Najaf, Fallujah, or other war-torn Iraqi cities, but nevertheless, this is an election year and the Bush-Cheney-Rumsfeld-Rove-Halliburton team is hell-bent on keeping control of the U.S. government for another four years. Me? I'm not even going to pretend to be impartial or open-minded about this presidential election — I'm proudly voting for John Kerry and **John Edwards** on November 2 and I truly hope that you will as well.

Politics and people

Sacramento political insiders are saying that with Secretary of State **Kevin Shelley's** political problems piling up, termed-out Lieutenant Governor **Cruz Bustamante** is telling friends he might take a serious look at running for Shelley's job in 2006.

Meanwhile, Republican state Senator **Tom McClintock** (R-Thousand Oaks), who ran against Arnold Schwarzenegger for governor last year, has patched things up with the muscle-boy guy, and is thinking of seeking the GOP nomination in 2006 for lieutenant governor, making a Schwarzenegger-McClintock ticket tough for any Democrat to beat.

Editorializing that he is "head and shoulders above the incumbent," the *Seattle Times*, the most influential daily in Washington state, endorsed John Kerry for president this week, despite having endorsed George W. Bush four years ago.

And speaking of newspapers, the *Examiner* last week rated the local supervisors for effective legislation (and attendance) and the

local sheet rated Supervisor **Aaron Peskin** (District 3) as the city's "Ace" supe, suggesting that he is probably the most effective of the 11 members. This column agrees that Peskin is bright and hardworking — they don't come any better — but for my money **Tom Ammiano** and **Bevan Dufty** give the LGBT community plenty of reason to be proud as well.

Nader's new base? Headline on this week's *Weekly World News* tabloid: "Alien moons Nader" complete with a photo of the offending alien with independent presidential candidate **Ralph Nader** looking perturbed.

A survey completed last week by riders of the Staten Island ferry in New York City gave a big thumbs down to Mayor Michael Bloomberg's suggestion of naming a new ferryboat the "September 11," saying the name was a depressing prospect, according to a story in the *Staten Island Advance*. Riders' suggestions did, however, include naming the ferryboat after the Reverend Mychal Judge, the gay FDNY chaplain who perished in the attacks. The ferryboat, the paper reported, has not yet been launched at the Wisconsin shipyard where it is being assembled.

San Diego, the state's second-largest city, will elect a mayor in November — either incumbent Mayor **Dick Murphy** or challenger San Diego County Supervisor **Ron Roberts**, a fellow Republican.

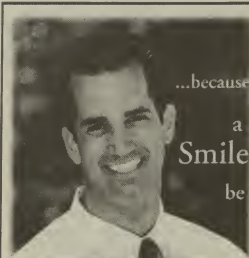
And while Los Angeles will have big-name candidates aplenty next year to challenge Mayor **James Hahn**, the incumbent's re-election chances got a big boost last week when U.S. Senator **Dianne Feinstein** (D-California) agreed to serve as an honorary chair of Hahn's re-election campaign.

They don't call California the Golden State for nothing — according to data released last week by Dwight L. Morris & Associates, a nonpartisan campaign finance service, Californians have already contributed \$23 million to Democrat John Kerry and an additional \$121 million to the Democratic National Committee and related campaign committees. Meanwhile, Republican George W. Bush has picked up \$17 million from state donors with another \$193 million going to the GOP national committee and related committees.

Proposition 71, the stem cell research measure on the California November ballot, a good idea if ever there was one, was endorsed unanimously by the California delegation of the House of Representatives; the Yes on 71 campaign also picked up a hefty donation last week of \$400,000 from Microsoft king **Bill Gates**.

Word from New Jersey is that efforts to push Governor **James McGreevey** out of office before his announced November 15 resignation date have totally collapsed, so it appears near certain as tomorrow's September 3 deadline for a new election there passes, that the nation's only openly gay governor will stay in office until after the presidential election, and then be replaced by Democratic state Senate President **Richard J. Codey**, assuring that the Garden State will be in Democratic hands until at least January 2006.

And how was your week? ▼



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Cheney comes out

by Dale Carpenter

It's a remarkable thing for a sitting vice president to disagree publicly with the president he serves. It's all the more remarkable when that happens in a presidential election year – and on an issue of fundamental importance.

Dick Cheney recently announced that, contrary to George Bush, he does not support a federal constitutional amendment

banning gay marriage. At a campaign event in Davenport, Iowa, on August 24, an audience member asked Cheney this question: "I need to know, sir, from your heart – I don't want to know what your advisers think or even your top adviser – what do you think about homosexual marriages?"

Here's Cheney's response, with my comments following parts of his reply.

"Well, the question has come up in the past with respect to the

question of gay marriage. Lynne and I have a gay daughter so it's an issue that our family is very familiar with."

Never before had Cheney publicly acknowledged that one of his daughters, Mary, is gay. Her sexual orientation had briefly come to the fore during the 2000 presidential election. But back then the Cheneys took a "no comment" approach, with Cheney's wife, Lynne, telling a reporter that her daughter had never declared "such a thing."

With this recent comment, Cheney is saying three important things: First, he acknowledges that "gay" people exist. While that may seem obvious to most people, many religious conservatives deny there is a homosexual orientation. For them, homosexuals are just heterosexuals doing wicked things. Second, Cheney's frank talk is an assertion that having a gay person in one's family is nothing to be ashamed of.

Third, it's obvious Mary Cheney's homosexuality has influenced her very conservative family's views on gay-rights issues. Even the issue of gay marriage has been seriously discussed in the Cheney family. Earlier this year, when President Bush endorsed the Federal Marriage Amendment, critics faulted Mary Cheney for quietly acquiescing on such antigay policy. It's clear now that she has not been quiet; she has been sticking up for gay rights in her own way.

Moreover, she's having an effect on her father.

"We have two daughters and we have enormous pride in both of them, they're both fine young women and they do a superb job, frankly, of supporting us, and we were blessed with both our daughters."

Here Cheney is telling religious conservatives that there's nothing wrong with being gay. One can be gay and be a "fine young woman" at the same time. One can be gay and do a "superb job" of supporting one's family. One can have a gay daughter and count that fact as a "blessing." Again, none of this is revolutionary to most of us. But to many religious conservatives who form the base of the GOP, it is anathema.

"With respect to the question of [unintelligible word] relationships, my general view is that freedom means freedom for everybody. People ought to be free to enter into any kind of relationship they want to."

Cheney's conservative credentials were burnished decades ago. He was one of the most conservative members of Congress during his 10 years representing Wyoming in the House of Representatives. His voting record was uniformly antigay. For someone like him to declare, amid a national debate over gay marriage, that gay couples must be allowed to share in American liberties is a watershed.

"The question that comes up with respect to the issue of marriage is, what kind of official sanction or approval is going to be granted by government, if you will, to the particular relationship? Historically, that's been a relationship that's been handled by the states. States have made the basic fundamental decision what constitutes a marriage. ... [T]hat's ap-

propriately a matter for the states to decide and that's how it ought to best be handled."

It's clear Cheney is not prepared to say publicly whether he actually favors gay marriage. I'd bet that, in his heart of hearts, he supports it or at least doesn't strongly oppose it. He hasn't mouthed the Bush-Kerry-Edwards mantra that "marriage is between a man and a woman."

Cheney emphatically reaffirms the pro-federalism position on the issue. Some states may adopt gay marriage; others may reject it; and still others may opt for something in between, like domestic partnerships or civil unions. In Cheney's view, the whole issue is one for individual states to resolve. This federalism concern has been the basis for conservative opposition to the FMA. It was the winning argument when the Senate rejected the amendment in July.

"The president has, as a result of the decisions made in Massachusetts this year by judges, felt that he wanted to support a constitutional amendment to define at the federal level what constitutes marriage. ... At this point my own preference is as I've stated, but the president makes basic policy for this administration..."

Cheney accomplishes two things here. First, he remains a loyal foot soldier for the administration by acknowledging that the president sets policy. Second, he subtly undermines the basis for the president's policy judgment. The president may fear that judicial activism is about to unleash gay matrimony on the country, justifying a federal amendment, but Cheney does not. He has listened to the arguments for a constitutional amendment and soundly rejected them.

So: (1) Gay is good. (2) Freedom is for everybody. (3) Don't mess with the Constitution. Forget Bush and Kerry. Cheney for president, anyone? ▼

RANDY SOWDER

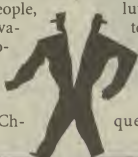
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Transmissions

◀ page 8

that affect gay, lesbian, and bisexual people that don't also affect transgender individuals in some way.

Take marriage for example. Defense of marriage laws that have been implemented were passed primarily to defeat the specter of same-sex marriage but have been used to strip transgender married people of their rights. The federal DOMA is also being used to prevent the immigration of married partners of transgender people regardless of such things as surgical status and legal identity. This makes same-sex marriage very much an issue for any transgender person to be aware of, if not fight for.

Violence and hate speech is another fine example: when I am verbally harassed, no one is calling me a "she-male" or a "tranny." No, I'd instead be labeled a "faggot" as I get pummeled, knifed, or shot. It would do me no good point out the differences to those attempting to do me harm while I'm being attacked.

Some would even contend that the opposite is true: those who are gay or lesbian face more discrimination based solely on gender. Think what the average homophobic uses as their gay or lesbian stereotype, and consider how

much is gender based.

This brings me back to personal identity. For many of us, identity can be a fluid thing. I initially came out as a crossdresser. I then was labeled a pre-operative transsexual. Today, I self-identify as a transgender woman, bypassing all the minutiae. In some ways, there was very little that changed as I traveled from one term to another. I know others who have moved similarly between lesbian or gay identities, and transgender identities, and plenty who – like myself – fit within more than one facet of the larger community.

This is the biggest problem with a policy of separation. In doing so, we have to limit ourselves and others within a group. This makes for smaller, less powerful groups that are less likely to make any of our needs come true; particularly when our enemies seem able to work as a unified whole in spite of their differences.

That may be the biggest reason to unite. As individual factions, we can be big – but as a unified whole, we can be nearly unstoppable. We have much we can teach each other, and much each of us brings to the table. To work as individual groups can only lessen our overall effectiveness, and even cause us to work at cross-purposes.

The beauty of going it alone is fleeting. It's only together that we can show our real strengths, and make the world better for all. ▼

COMMUNITY NEWS

'Big Tent'

◀ page 1

history of gays participating in national party conventions. Bowman took the opportunity to criticize Democratic presidential nominee Senator John Kerry for not using the word "gay" during his acceptance speech at the Democratic National Convention in Boston last month. Bowman said that, if President Bush had not come out in support of the Federal Marriage Amendment, he would "firmly predict" the president would get 30 percent of the gay vote in November.

Bowman said 10 of the California delegation's 343 members are openly gay.

And, while the Republican Party seemed to be taking little notice of the gathering – it didn't mention gays in its reports on the convention's diversity and didn't list the Log Cabin event in any calendar of events – a few staunch allies and a large pack of reporters did take notice. In fact, at times, there seemed to be as many reporters in the room as Log Cabin faithful. And while one broadcast reporter referred to Guerriero as a sort of "pariah" at the convention – in reference to how unpopular anything gay is to the Republicans – the gay Republican group was clearly getting a fair share of media attention.

New York City Mayor Michael Bloomberg, who joined Log Cabin in hosting the event at the Bryant Park Grill, welcomed the well-heeled crowd, as did former Massachusetts Governor William Weld. New York Governor George Pataki made a scheduled appearance, while Pennsylvania's U.S. Senator Arlen Specter made an unannounced drop-by.

Specter, who took a beating from a primary opponent this year who accused him of being too liberal and too supportive of gay civil rights, told the crowd that reporters often asked him whether support on gay civil rights issues could win votes in Pennsylvania or anywhere.

"I said, 'Frankly, I don't know,'" said Specter. "I don't know whether it will be politically advantageous or not, but I do not think that that's the basis that ought to decide this issue. When we talk about gay rights, we talk about fundamental rights of equality. That's a civil rights issue and we ought not to have votes on it."

Echoing that sentiment, Weld said he could, like many others, oppose the FMA based on states'

rights grounds, but that he prefers to oppose the antigay marriage legislation on "substantive grounds." Weld also told the crowd that he considers "the recognition of gay marriage ... is the conservative point of view."

"It's making the same demands on gays and lesbians that's made on everyone else who wants to commit to each other for a lifetime," said Weld.

Not everyone who was designated as an honoree at Log Cabin's "Big Tent" event showed up. Some big names missing in action included California Governor Arnold Schwarzenegger, former New Jersey Governor Christine Todd Whitman, and even former Massachusetts Governor Jane Swift. Guerriero once ran for lieutenant governor on a ticket with Swift.

"I know there are some in the gay community who say, 'Why don't you leave?'" said Guerriero, in a pre-reception interview with this reporter. "My sense is that, in order to achieve full equality in America, it requires courage within both our political parties ... or we'll never get the 50 to 60 votes we need to for hate crimes and marriage equality. And the challenge for our organization," he said, "is to be not just loyal Republicans but also be loyal gay and lesbian Americans."

Asked whether the Republican Party, which touted this week's convention as "the most diverse group of delegates in party history," had done any outreach to Log Cabin in preparation for the convention, Guerriero said the group has had an "open line of communication." But Guerriero acknowledged, "Quite frankly, it's been a message from us, that says we have been greatly disappointed in the president's support of the constitutional amendment, the decision by Karl Rove to use gays and lesbians as a wedge issues on the campaign trail, and the horrendous platform language" approved just before the convention.

The document platform, approved by the platform committee last week, says, "We believe, and the social science confirms, that the well being of children is best accomplished in the environment of the home, nurtured by their mother and father anchored by the bonds of marriage. We further believe that the legal recognition and accompanying benefits should be preserved for the unique and special union of one man and one woman which has historically been called marriage."

Log Cabin immediately re-

leased a statement, saying the group was "outraged" at the "radically extreme language." In a statement widely broadcast, Log Cabin political director Christopher Barron said the party was "trying to put lipstick on a pig" by featuring more moderate Republican leaders speaking during primetime broadcasts in an attempt to disguise a "vicious, mean-spirited platform."

On Monday, Log Cabin announced that it would begin airing ads on New York television stations during the convention. The ad cites the late President Ronald Reagan's opposition, as California governor in the late 1970s, to a state ballot initiative to ban gays as teachers. And then criticizes the party platform for adopting language that "divide[s] not just rank and file Republicans, but also the two leaders of our party – the president and vice president."

The ad was referring to Vice President Dick Cheney's comments last week that marriage laws should be left to the states and that "freedom means freedom for everyone." Cheney also publicly acknowledged his out lesbian daughter, Mary.

"We're holding the president and his re-election campaign's feet to the fire," said Guerriero.

Guerriero questioned whether gay Democrats are doing the same with Kerry.

"For him to come out for a constitutional amendment in [Massachusetts] ... and for state constitutional amendments that don't include civil unions – we learned from the 1990s. We can have great friends who take our money and all of our support and in the end do not deliver the goods," he said. ▼

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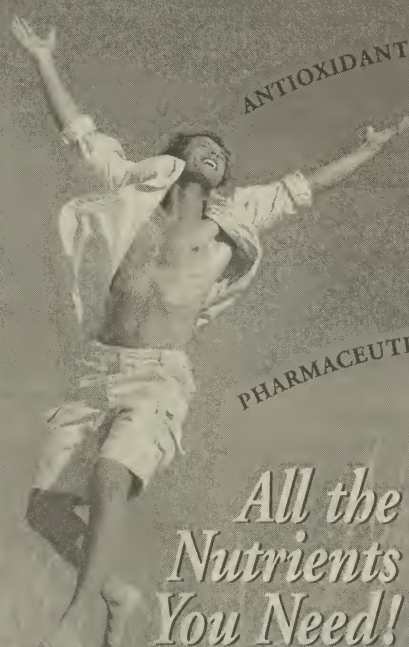
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The Castro's big battle over 'small plates'

by Tyson Gillfillan

Have you been trading in your 22-ounce porterhouse and baked potato dinners for bite-sized chorizo with apples and Moroccan spiced mini-lamb chops?

If so, you're not alone. According to a recent restaurant survey, Bay Area foodies have been changing their dining habits and eating with "less is more" gusto. Evidenced by the recent surge in tapas-style restaurants throughout the city, "small plates" dining has been dubbed the top restaurant trend of 2004 by both *Gourmet* and *Bon Appetit* magazines. Call it the "Supersize" backlash where dieting and social dining connect.

The Castro is far from immune to the ebb and flow of restaurant fads. Demand for shareable small plates is so great that in the past few months two new Castro eateries — Tapeo and Lime — have opened, joining the ranks of local restaurants battling for your small plates dollar. Although different in design, atmosphere, and cuisine, both are betting that tapas-style dining isn't just a passing fancy, and that patrons will embrace this inherently social way of eating.

The Castro's small plates war erupted earlier this spring when Tapeo, at 3600 16th Street, supplanted its longstanding predecessor of home-style Chinese fare. "The owners traveled to Spain and fell in love with the tapas food they tried there," said Tapeo chef Gregory Leon. Tapas cuisine originated in Spanish bars, where patrons looked for small bites of food to accompany long drinking sessions. Leon's menu features authentic Spanish dishes "tweaked for the American palate." The restaurant "is not fusion," said Leon. "I'm a purist for traditional Spanish style cuisine." He enjoys tapas cooking because "it gives chefs freedom to play with ingredients ... and customers the opportunity to experiment with multiple dishes."

San Francisco has enjoyed traditional Spanish dining since the 1950s, but recent years have seen tapas-style eateries surface in practically every neighborhood. According to a survey by Opentable.com, an online restaurant reservation system, 37 percent of Bay Area respondents say they are eating at small plates restaurants more often than a year ago.

Fans of small plates restaurants



The spacious interior at Lime, Greg Bronstein's new Castro restaurant.

praise the share factor. "I like the variety at [small plates] restaurants," said area resident Jennifer Farrior. "I don't have to commit to one entrée. If I don't like a certain dish, I can just pawn it off and try something else from the menu." She also enjoys sharing small portions with groups of friends, and said, "There's a certain spark of energy when everyone is passing the food around and talking about which dish they like."

Others take as much pleasure in drinking as eating. Tapeo patron Ron Davis of San Francisco said, "When I'm hanging out with friends, having cocktails, the tapas are a nice, light option without the big production of going out [for a meal]. If we get hungry, we can just order a few dishes and not have to interrupt what we're doing."

Experts say there is a public health advantage to serving smaller portions as well. Small plates notwithstanding, industry data indicates that portion sizes in restaurants have been steadily increasing since the 1970s, exceeding federal standards. According to a recent report by the Department of Health and Human Services, "public health efforts that address portion control are essential to curbing the growing epidemic." Nutritionists advocate reducing portion sizes at home and when dining out to maintain a healthy diet.

Choosing smaller portion sizes can be tricky at traditional restaurants, where entrees tend to come in hefty servings with price tags to match. "When I'm not very hungry, I'd rather have a small bite to eat, and pay accordingly," said Davis. "And if I'm going out to a couple of bars or a nightclub, I'm not going to carry

a doggy bag with me."

Trendy decor

Lime, at 2247 Market Street, is a restaurant designed with that in mind. Owner Greg Bronstein, designer Craig Walters, and award-winning chef Sharon Ardiana have combined trendy decor with creative food and drink menus. Ardiana serves such dishes as bite-sized sea bass, mini two-way filet mignon, and an innovative twist on the classic "grilled cheese and tomato soup" in small, shareable portions. According to Bronstein, he wanted to open a "new, fresh idea for the neighborhood."

"We've tried to create an experience where [diners] feel taken away to another place," Bronstein said. Relying on his background in restaurant management and experience opening several Castro neighborhood mainstays, he first focused on Lime's space design, then food, then staff. In pulling together the desired ambience, he points to a fusion of touches like creative dishes, strategically placed video projectors, and signature cocktail creations.

Farrior, a Lime enthusiast, said, "I love that they serve comfort food tapas that are small enough to keep me from feeling guilty. I also like the atmosphere — the adorable TV screens at the bar kept me entertained while waiting for my friends."

Lime and Tapeo have entered a dining battlefield already crowded with many Castro restaurants serving small plates like Nuevo-Latin tapas at Destino, Tallulah's French-Indian small plates, and the Asian fusion shareables at restaurants like Tin Pan and La Moore.

Critics point to the cyclical nature of dining trends and the erratic whims of fad-obsessed diners, and wonder if focusing exclusively on the fashionable makes smart business sense. Tapeo's Leon admits that trends are hard to predict, but said he "would love [for tapas-style restaurants] to be here for good."

Lime's Bronstein thinks it's a trend that is here to stay. "As long as people like exploring new and different options and flavors, those who aren't huge fans of small-plates will learn to like it," he added.

Whether small plate restaurants are just a passing fad in a fickle industry, or if these new offerings will have much staying power, only time and repeat customers will tell. One thing is for certain — today's variety means diners are the true winners. ▼



Tapeo owners Mario Enriquez, left, and Richard Pearson.

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Queers a presence at RNC protests in New York

by Liz Highleyman

LGBT and AIDS activists were a prominent presence at the actions surrounding the Republican National Convention under way this week in New York City.

ACT UP spearheaded one of the week's earliest actions at high noon last Thursday, August 26, when a dozen protesters blocked the streets and disrobed in front of Madison Square Garden, the site of the convention. With slogans such as "Stop AIDS" and "Drop the Debt" painted on their nude

bodies, the activists called attention to the government's neglect of people with HIV/AIDS both in the U.S. and abroad.

"When it comes to Bush's record on global AIDS, he's an emperor that has no clothes," said Asia Russell of ACT UP. "He's exploiting the greatest public health threat of our generation in order to get moderate voters and faith-based organizations." According to the activists, poor countries must pay billions of dollars to service their debts to wealthier nations instead of funding social services at home.

The nudists were arrested within a half hour, but were released later in the day.

Queer and tranny activists organized a "pink bloc" for Friday's Critical Mass bike ride, believed to be the largest such ride ever assembled. The following day, a new ad hoc group called Queer Fist—similar to San Francisco's Gay Shame—took part in the pro-choice March for Women's Lives across the Brooklyn Bridge.

"The inclusion of gays in institutions such as marriage, the military, or a (mis)representative 'democracy' will only further legitimize these systems of domination," the group stated in a press release.

The main event

On Sunday, August 29, some 300 LGBT activists—many in drag—gathered in Sheridan Square near the site of the Stonewall riots before joining a massive march sponsored by United for Peace and Justice.

"None of the established gay and lesbian community organizations are doing anything around the Republican convention," Ray Dries, cofounder of another new ad hoc group, Gays Against Bush, told the *Bay Area Reporter*. "We need to have a presence here because we're under particular attack from the right wing."

"Bush has had four years, and that's enough," said marcher Lynn Boquiren, who moved to New York from San Francisco two years ago. "He should go back to Texas."

The main march kicked off at noon and went on for several hours. UFJP estimated total participation at 400,000, while the *New York Times* said it was the largest demonstration ever associated with a political party convention.

About 10 members of Gays Against Bush left the march to

confront Log Cabin Republicans at the group's "Big Tent" event at the Bryant Park Grill, which featured New York Mayor Michael Bloomberg. The group was particularly targeting Bloomberg's veto of the city's equal benefits bill and his refusal to publicly support same-sex marriage.

"They want to be close to power," veteran lesbian organizer Ann Northrop said of the gay Republicans, "so they're willing to overlook the ways they're being mistreated."

Patrick Killen, president of the New Mexico Log Cabin chapter, said his group was disappointed by the Republican Party's refusal last week to adopt the club's proposed "unity plank" calling on the party to include LGBT people, pro-choice Republicans, and others with diverse viewpoints. "The 2000 platform defined marriage as between a man and a woman," Killen told the *B.A.R.* "This time they went further, adding strong support for the Federal Marriage Amendment and opposing civil unions for same-sex couples. The platform completely flies in the face of public opinion."

Around the corner, 50 members of Queer Fist held a mock "marriage to the state" on the steps of the New York Public Library, vowing to "make every non-married person a second-class citizen" and to "adopt children and send them off to war."

"[Same-sex marriage proponents] are pushing their sexual morality on other people," said Durward, a San Francisco student dressed in bridal garb who declined to give a last name. "If same-sex marriage is allowed, all queer people will be pressured to marry."

The crowd of mostly young activists—chanting "Fuck Your Gender" and "Liberation Not Assimilation"—then held a "wedding procession" through Midtown Manhattan, ending up in Times Square by late afternoon. Following a kiss-in, about 30 members of the group were surrounded by police and arrested.

On Monday, the first day of the convention, several groups advocating for low-income people with HIV/AIDS participated in the "Still We Rise" march, which brought out several thousand people calling attention to issues affecting poor and working-class New Yorkers. Some participants were also there to demand drug law reform, including expanded



Marchers at Sheridan Square.

access to medical marijuana.

"There are 45 million Americans without healthcare, 1,500 people with HIV on ADAP waiting lists, and Bush's unproven, unscientific abstinence-only policies and refusal to support needle exchange are contributing to the spread of HIV," Louie Jones of the New York City AIDS Housing Network told the *B.A.R.* "Here in this most affluent country, there's no reason why people shouldn't have access to health care. People are dying. This is madness."

Other LGBT and AIDS groups participating in the march included Housing Works, the Positive Health Project, Gay Men's Health Crisis, and the Audre Lord Project. AIDS groups were planning additional protests for the remaining days of the convention as the *B.A.R.* went to press.

Tuesday was slated as a day of direct actions, and many Bay Area activists were heavily involved in planning events in the spirit of the March 2003 actions that shut down San Francisco the day after the outbreak of the war in Iraq. Among the many autonomous afternoon actions, Gays Against Bush picketed outside the Westin Hotel, which was housing the Missouri delegation, to protest that state's recent passage of an amendment banning same-sex marriage.

As the convention got under way early in the evening, numerous protesters marched from near the World Trade Center site and several thousand gathered in the blocks around Madison Square Garden. About a dozen Bay Area residents from Direct Action to Stop the War held a sit-in. In all, about 1,000 were arrested.

As the evening wore on, a group of Radical Faeries hosted "an evening of peace and love-making ritual in opposition to the war-mongering Republican rally."

"I actually trust Americans," said faerie Donald Gallagher, also a Sister of Perpetual Indulgence. "I've often been proven wrong in the past, but I'm not going to give up hope." ▼



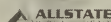
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Shelley

◀ page 1

sexual orientation," said McBride. "Now is he a tough boss? Yes. But he is an equal opportunity tough boss. Whether you are gay or straight he is a tough boss to work for."

One current gay employee, who agreed to talk to the *Bay Area Reporter* as long as he was not identified, said he could not speak to the veracity of the allegations made in the complaints. But upon hearing of them, he said, "That is not the Kevin I know. I couldn't even conceive of him saying anything like that. He has always been absolutely respectful."

Supervisor Tom Ammiano called the matter "hearsay," adding "people can make allegations about anything, so I think the jury is still out on that one."

High comfort level

Having known Shelley since he was 19 years old, Ammiano said he never showed any problem with working beside gay men.

"If anything it was quite the opposite. His comfort level with gay men was always great. It was why we liked him," said Ammiano. "When he turned 40 he joked, 'I am 40. I am single. I have no kids. I guess I am gay.' It was always easy banter with him."

When asked of the *Bee's* article, Assemblyman Mark Leno (D-San Francisco) said, "As an old friend of Kevin's and someone who has always valued his unequivocal support of our community, I think it is important to keep an eye on the facts. One very important fact is that Kevin Shelley was the very first statewide elected office holder in California to endorse our marriage equality bill. Beyond that, these allegations are part of a personnel matter and I don't have a comment."

In a statement to the *Bee* that Tuesday, Shelley denied the allegations that he made crude gestures and sexually related comments to Garcia. Saying his office had no record of such complaints being filed, he said no investigation had taken place.

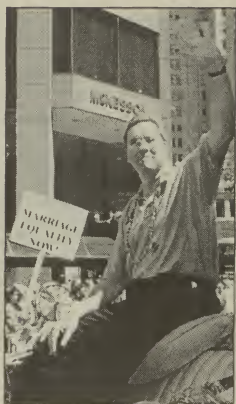
"I have never engaged in behavior intended to humiliate or embarrass anyone. Nor would I ever condone that kind of behavior," Shelley said in his statement. "Having acknowledged that I can be a tough boss, I wish to emphasize: I did not engage in the behaviors described."

McBride told the *B.A.R.* she never felt that Shelley engaged in any improper behavior. To suggest otherwise, she said, "is just ludicrous. I think it reflects more on the speaker than it does on Kevin."

McBride said her opinion is "that they didn't understand what was being said and they are trying to make Kevin out to be bad in all possible ways. They are really stretching it."

In an interview with the *Bee* Thursday, August 26, Shelley chalked up his "recurring problems with anger" to the chronic neck pain he suffers due to a 1986 diving accident in the Russian River. He told the newspaper that, "I have excruciating pain, and I have no doubt that it has an impact on my mood."

He also disclosed that a spur that has developed between the discs below his neck causes chronic and often debilitating pain that he rarely treats with medication. He added he has put off having surgery to fix the problem because, "I don't like the idea of someone cutting into my neck and I don't want to take the long recuperation time it would require."



Kevin Shelley at this year's Pride Parade.

The *Bee's* story did not include any comments about his use of gay jokes or inquiring of staffers' sexual orientation. Shelley's office did not return the *B.A.R.'s* request for comment Tuesday.

Along with the complaints from his employees, Shelley in recent weeks has been hit with questions about his fundraising when he ran for secretary of state in 2002 and his use of federal elec-

tion funds. State lawmakers, the Federal Bureau of Investigation, the state attorney general, and other agencies have all opened investigations into the matters.

Ammiano suggested people should wait for those investigations to be concluded before making any judgments. Though he added, "I will say Kevin has stepped into some deep doo-doo."

Shelley's current staffer said the media's glare and duplicate investigations distract attention away from ensuring the November elections run smoothly, as well as informing the state's domestic partners about changes in California's domestic partnership laws, which will go into effect January 1, 2005.

As secretary of state, Shelley keeps the statewide domestic partner registry and has been involved in fighting the lawsuits against two state laws, AB25 and AB205. Conservatives have charged the two measures violate Proposition 22, which defines marriage as between a man and a woman.

Gay rights proponents argue the proposition only covers marriages performed outside the state and has no impact on domestic partnerships. A Sacramento judge is expected to rule on the matter this fall. ▼

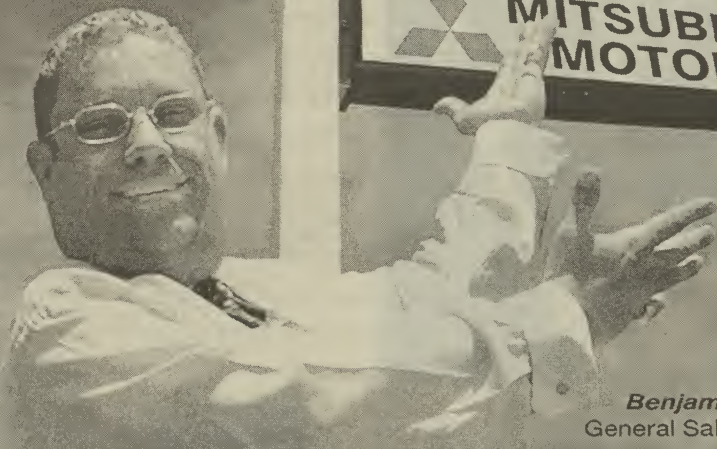
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Gay boycott

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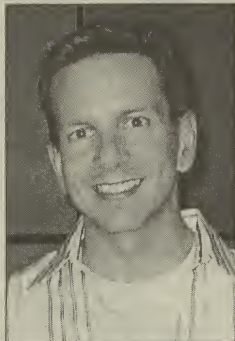
Market and Castro. "How about a day when we shop only at gay merchants. That's a better way to make an impact."

"For me it would be very difficult," said Annie Flores, owner of 26-year-old Marcello's Pizzeria on Castro Street. "When we close, if, say, the oven's broken for one day, the customers are angry."

A leading cell phone company also dismissed the boycott.

"We would point out that Cingular is a company supportive of diversity efforts," said Clay Owen, the Atlanta-based company's spokesman, in response to Duncan's plan for people to turn off their cell phones. "We rate an 86 out of 100 on the Human Rights Campaign's corporate equality index. We support things like benefits for domestic partners. We propose to use wireless phones to call congresspeople to object to their stances on gay marriage. There are other, positive ways to use cell phones."

Duncan said that he intended the cell phone part of the boycott



Boycott organizer Dale Duncan

"I guess I'm wondering, so you close all the businesses in the Castro, who does that hurt?"

Toughen up

Duncan rather cavalierly advises small LGBT businesspeople to toughen up.

"When people say 'my business will suffer,' I say, you are suffering," said Duncan. "I think people need to see the big picture. We have an opportunity to make a

"It's too general. Asking all gay businesses to shut down, the effectiveness can't be adequately measured."

to be "the most immediately measurable way of boycotting."

"In San Francisco so many people's livelihoods are involved," said LGBT Community Center Executive Director Thom Lynch.

critical statement."

A sampling of Saturday morning Castro shoppers and retail workers voiced real concern of being fired for calling in sick.

"My problem with stay-home-from-work boycotts is that they disregard class differences," said Miriam Kronberg, 39, an administrator at Magic Theatre. "The working class is not always able to withhold economic influence. A stay-home boycott does not address the issue of the fear of losing a job."

"These are tough economic times," said Joseph Titiziam of A Different Light bookstore.

Community members also doubted the boycott's effect on the president.

"I don't think George Bush cares," said Titiziam. "Obviously he doesn't read the paper. It would go over his head."

"He's blind to reality," said Marcello's Flores. "It doesn't affect his pocketbook."

Others felt that people could make a stronger statement at the ballot box in November.

"On election day I'll be out to defeat Bush," said Howard Wallace, vice president of the San Francisco Labor Alliance AFL-CIO, who led the Coors beer boycott almost 25 years ago.

"One of the best things we can do is register people to vote," said Supervisor Bevan Dufty.

"The more important point is if all queer people registered to vote and voted," added Lynch.

Unlike National Coming Out Day that comes three days later on October 11, during Duncan's national LGBT sickout, gay people are not required to tell anyone they are gay.

"The beauty of the boycott is that you don't have to tell anyone why," says Duncan's Web site. "We felt like this would be such a powerful way closeted people could do it," he told the Bay Area Reporter.

"I actually think being visible is more important than being invisible," said Dufty.

"If you don't want to tell you're boss, it doesn't make a clear statement," said Wallace. "Be visible, vocal."

Big backers?

Duncan's boycottforequality.org Web site, which he said received 400,000 hits in August, has links to both the HRC and the National Gay and Lesbian Task Force. HRC is supportive of the campaign while not endorsing it officially or otherwise. NGLTF refused to comment on the campaign for attribution.

"I think there are lots of different ways to send a message," said J. Smith, HRC's senior communications manager. "Different methods have different levels of effectiveness. Different strokes for different folks."

"Certainly we would not expect, six months before an election, their help," Duncan said of the civil rights organizations. "I know where they're coming from." He started a call for the boycott several months ago.

Duncan calls the boycott "a silent protest that can be measured in dollars." But most say measuring the event's effect is the hard part.

Who's going to count the gays not showing up for work? asked Wallace. Wallace, as a member of Bay Area Gay Liberation along with Harvey Milk, started the Coors boycott in 1975 over the company's antigay lie detector test for prospective employees. That boycott never officially ended.

Most community leaders contacted felt the campaign is prohibitively broad.

"Certainly there's a history of boycotts in the civil rights movement in our community as it relates to companies that discriminate," said Dufty. "I don't know if this will work like a boycott against prejudicial behavior. But, sometimes ideas have enough intellectual capital as a catalyst to capture the community's imagination."

"It's a fine idea that might work if targeted in a precise way," said MUMC's Cohn. "It's too general. Asking all gay businesses to shut down, the effectiveness can't be adequately measured."

At least one optimistic community leader and activist has faith in big ideas.

"It's always been very difficult to get the community to act in unison, but I still think it's a good idea," said Supervisor Tom Ammi. "We are not monolithic. It's always the sum of these kinds of things that can make a difference. We should never trash creative ideas. There's a lot of talent in our community. Every little bit helps. You never know."

"It may be presumptuous of my partner and I to think we can get people to unify," said Duncan, admitting the challenge he faces. "The time for cynicism is over. Let's not make excuses."

"This requires grassroots work," added Duncan. "Spreading the word, it's individual-driven. We're not beholden to any one agenda. Honestly we just want to cover our expenses and get the word out."

"I wonder if there's been enough grassroots work done," countered Lynch.

Some community members held out hope for a more effective campaign if planned for 2005.


"Unfortunately it takes a year to e-mail, word of mouth, posting flyers," said Marcello's Flores.

"Start collecting ideas for next year," suggested Wallace. "Have it come out of a large collective process. I'm for direct or mass actions."

Duncan remains undeterred, despite the criticism. "The only question is are people brave enough, strong enough, and willing to make the sacrifice. If nobody takes a stand, of course it will fail. We can't be afraid of failing." ▼

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COMMUNITY NEWS

Reggae

◀ page 1

coordinator, told the *Bay Area Reporter*. "This event is not going to happen. We are a big supporter of the gay community in San Francisco. We book a lot of gay events here. It is not happening. End of story."

The October 3 appearance of Capleton, another Jamaican dancehall artist whose songs have alarmed gay groups, as the closer to the 15th annual Reggae in the Park, a two-day benefit concert for international human rights organization Global Exchange, has not been canceled. As of Tuesday, August 31 Michael Levine, the event's producer, said he saw no reason to rescind Capleton's invitation.

"I don't see any reason to cancel or ask him not to perform," Levine said. "To call it an antigay concert is insulting."

After speaking with Capleton's manager, Levine said he was informed that the songs in question are off an old album and that the performer has issued statements denouncing the killing of gays and lesbians.

"The lyrics being interpreted, whether correct or not, I can't tell



Reggae singer Capleton

for Lesbians, All-Sexuals and Gays, counter that average Jamaicans do not interpret it that way and such homophobic lyrics perpetuate a culture of hatred and violence against sexual minorities. J-FLAG also contends the music leads to very high levels of homophobic hate crimes in Jamaica and the frequent failure of the police to take such killings and assaults seriously.

For those reasons, Tina D'Elia, CUAV's hate violence survivor program director, said she is frustrated by the responses of the con-

Francisco). "If this is going to happen, and if he is going to perform, we have the opportunity to be present and to make our voices heard and let him get the message either by walking out on that or bringing our own instruments and own voices and countering whatever hate is coming from this performer."

"If he is going to be there I think it really sucks. Once the damage is done, it doesn't mean a lot to apologize," added Supervisor Tom Ammiano. "The lyrics are very destructive. Yes, there is such a thing as free speech, but we have a right to protest and call it for what it is."

Terrance Alan, a member of the city's Entertainment Commission, said, "My personal reaction is one of outrage that such an oversight could occur from a group dedicated to preserving the human rights of the people all over the world. I only hope they do the right thing and make their entertainment consistent with their political goals."

Regency show

For David Nemoyn, who is openly gay and manager of the Regency Center, the right thing was not to allow Beenie Man to perform. Last Thursday, after being contacted by local residents alarmed at the prospect of Beenie Man's show, Nemoyn informed Shirley that he would not be able to stage his concert at the Regency.

"I was personally appalled he would bring them in here. That is not the kind of things the Regency Center wants to present," said Nemoyn.

Yet Shirley told the *B.A.R.* on Friday that he anticipated the concert to go on, though he did acknowledge, "It is up in the air at this point."

Confusion over the fate of the show remained until this week, with Ticketmaster still selling tickets for the show up until Tuesday afternoon. Since Ticketmaster had a contract with Shirley and not the venue to sell tickets, it had refused to stop telling tickets until it spoke with the promoter.

"I was pissed off today to see it was still listed. We are pretty livid over here with this whole thing," said Nemoyn.

According to Regency staff, calls by both them and Ticketmaster went unanswered by Shirley. On Tuesday, Shirley did not answer his phone. A message said his voicemail was full and was not taking any more messages.

As of late Tuesday afternoon, it appeared tickets could be purchased via the Ticketmaster Web site. A Ticketmaster spokeswoman, when asked about the concert, said her computer showed the tickets were off sale until further notice.

"Over the phone we will not let you purchase tickets," she said.

While the Web site did not state the show was canceled, the woman said tickets nonetheless could not be purchased online.

Spencer said, "We are starting to get concerned about people showing up on Saturday."

Kevin James Gardner, a local gay man who contacted the Regency Center about the show, said he was pleased to learn that the show would not take place.

"I think it is disgusting someone can make money off of hatred and incitement to murder anyone, including queer people," said Gardner, a Yale alumnus who is trying to get Toad's Place, a venue in New Haven, Connecticut, to cancel its Beenie Man concert in October. "It galls me he has an antigay stance and wants to appear in San Francisco."

This is the second time Shirley

has promoted a Jamaican act denounced for homophobic songs. He also advertised for the appearance of Bounty Killer at the Regency Ballroom in August. But Spencer said the artist never showed up for the concert.

Shirley, however, made it seem the singer had performed. Asked about bringing homophobic acts to town, Shirley said he was unaware of any controversy surrounding the performers. After learning about it, he said he spoke to Bounty Killer about his songs.

"I got him to say he has not a problem with gay people. He said he wouldn't necessarily share a

dressing room with one but beyond that he would be friends with them," Shirley said. "We were hanging out doing our medicinal with Bounty Killer. He didn't have hate in his eyes like most bigots do. I think it is not being exposed to it."

As for Beenie Man's songs, Shirley had said he was going to listen to his albums over the weekend and that he was in touch with his record company.

"I don't want to have artists come to town to say they hate gay people," he said. "If the lyrics say this I probably won't do this show." ▼

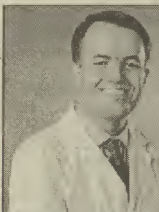
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"If he is going to be there, I think it really sucks. Once the damage is done, it doesn't mean a lot to apologize."

you. I know the songs are off of a very old album, in 1989 I think," said Levine. "He happens to be a very popular artist both in Jamaica and Europe. His concert tour in Europe just finished and there were no hate crimes off of it."

After being contacted by Community United Against Violence last month, Levine said he was caught by surprise by the local group's concerns about having a homophobic singer perform. Since then he has asked Capleton's record company for copies of his statements and requested the performer issue an apology.

"My concern is if we just cancel Capleton that would be the easy way to do it. There is not a Marga Gomez of reggae; it doesn't exist at this point," he said. "What we can do is to bring a change of consciousness, not just in Capleton but in his listeners."

Kirsten Moller, Global Exchange executive director, said her organization was waiting to hear Capleton's response before making a final decision on asking Levine to disinvite him.

"If he is still standing by his lyrics we don't want him to play. But we do believe people can change and this event may help him change, which is why I don't want to immediately jump on canceling him," Moller said. "If he is standing by those lyrics then it is not appropriate for someone like that to be performing from a stage at a benefit for a human rights organization."

As of press time, Levine had not presented any statements from Capleton. In the past, the performer has defended his songs, saying the lyrics are allegorical. On his hit song "Bun Di Chi Chi" ("Burn The Queer"), he claims that burning is merely a metaphor for cleansing and purity.

"It's not really a physical fire. It's really a spiritual fire, and a wordical fire and a musical fire," Capleton has reportedly said.

Both Amnesty International and J-FLAG, the Jamaica Forum

cert's promoter and Global Exchange officials. As late as January of this year, D'Elia said Amnesty International and J-FLAG documented Capleton performing the songs in question in Jamaica. Yet on his European and U.S. tours, he does not sing those songs.

"My concern with Capleton and his PR folks is he is being strategic by saying he will not sing those songs and keeps saying it is a metaphor for the burning, purifying and cleansing of gay men. CUAV is saying that doesn't work," she said. "We don't buy it. It is inciting violence toward queer communities and he is still making money off of those albums."

CUAV wants to see more than just a statement from Capleton, said D'Elia. She said the artist must commit to denouncing his own homophobia, release a public service announcement in his own country saying as such and donate money to Jamaican gay and lesbian groups.

"He is backstabbing his own people. They are saying the violence is so high that the influence of an artist like this coming out and saying 'I am no longer going to sing this music' would be enormous," said D'Elia. "That is what it means if he is going to sing for a Global Exchange benefit."

Drawing the line

While they want to respect people's freedom of expression, many LGBT people say they draw a line at incitement to violence. And with the Reggae in the Park concert scheduled the same day as thousands of LGBT people will be at the Castro Street Fair, there is concern about the potential for an incident to occur due to the singer's performance.

"We recognize that free speech does not necessarily protect one's right to scream fire in a crowded theater nor would it seem to me to defend the right to call for the death of homosexuals in the gay capital of the world," said state Assemblyman Mark Leno (D-San

Awesome Athens

by Jim Provenzano

While only 11 athletes in Athens were out gay and lesbian competitors, hundreds more offered queer viewers some gorgeous eye candy and glorious competition other than Michael Phelps.

Like the Greek alphabet, which shifted the order of global participants at Opening Ceremonies, the dozens of jocks caught in doping scandals may have leveled the playing field, giving smaller countries an edge, while former champions petered out on the blocks. Better living through chemistry

didn't apply at the home of the original.

Some highlights: Nikolaos Siranidis and Thomas Bimis, the Greek men's synchronized diving gold medalists, had their surprised joy preceded by a nut job in a pink tutu who crashed the event and dove into the pool.

Of course, the award for most muscular diver goes to the U.K.'s Tony Ally, but a popular favorite among gay fans was Canada's diminutive Alexandre Despatie, who won gold in the 3-meter springboard, but dropped to fourth in 10-meter platform diving. He may have lost that medal, but he won the Speedo bulge con-

test.

The old gods may smile on hubris sometimes, as they did for feisty decathlon champion, Roman Sebrle of the Czech Republic, who mugged for the cameras and wore some very revealing white tights (that obviously made NBC's cameramen nervous enough to aim high).

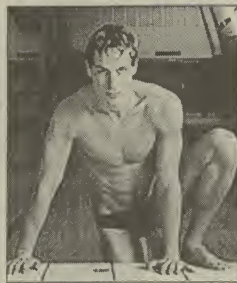
I would fawn over Gary Hall Jr., and his 400-meter gold, but he only won by a hundredth of a second over Duje Draganja of Croatia, who's cuter, and less arrogant. Duje trains at the University of California, Berkeley, so I'm still essentially rooting for a homeboy.

And what of track star Jeremy Wariner? A disciple of Michael Johnson, who also ran for Baylor University, Wariner has style; Bono-style sunglasses, post earrings on each side, a bit of necklace bling, and an assured pace. At only 20 years old, he won golds with ease.

Sometimes, you just can't deny a U.S. sweep, particularly in track. But with a stadium filled with Greeks who'd bought tickets months ago to see their own countryman (disqualified Kostas Kenkeris) win, a mass temper tantrum resulted in two false starts in the 200-meter race.

The U.S.'s Shawn Crawford won gold, Bernard Williams won silver, and 100-meter champion Justin Gatlin came in third.

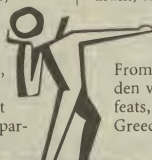
Greece's Pyrrhos Dimas



Dutch silver medal swimmer Johan Kenkhuis.

pumped his way to a final victory in weightlifting – in bronze, not a fourth gold. But his countrymen cheered like crazy anyway. They should, since he survived drug tests unscathed, and looks like he fell off a Grecian urn.

The Greek gods must have been flying around Olympic Stadium, capriciously playing with



Sports Complex

the fate of the gorgeous talented array of women track stars. From hurdles to sprints, sudden victories and painful defeats, Mercury obviously gave Greece's Fani Halkia a boost, helping her get an Olympic record of 52:77 in the hurdles, and that wasn't even in the finals.

It was more than obvious that the mainstream media was thrilled, if not relieved, to have Jenny Finch lead fast-pitch softball's gold medal team. At over 6 feet tall, blond, and heterosexually married, they seem to be sighing in relief to have a poster girl who fulfills their need to ignore the norm, that women softball players are much more tough, not as Vogue-friendly. Oh, come on, you know it's not a stereotype. Our Sapphic sisters excel in the sport, and many others. Not that NBC will ever admit it.

Not that there weren't many displays of same-sex affection, like Chile's Fernando Gonzalez and Nicolas Massu in doubles tennis, and U.S. women's beach volleyball gold medalists. Girls! Get a room!

The incredibly muscled Karam Ibrahim, gold medalist for Egypt, won his country's first in over 50 years. Karam thrilled attendees by doing a back flip after his victory, while in freestyle, the low-key U.S.'s Cael Sanderson won gold in the 86k category.

Americans seemed confused about whether to remove their wreaths when our national anthem was played (103 times). Nobody else put their hands on their hearts, or removed their wreaths. A wreath isn't a hat. Does Miss America remove her tiara during the national anthem?

Anyway, the gold medal women's U.S. soccer team (the real dream team) wiped away the usual tears to shout out a spirited, if not off-key, sing-along version of the national anthem.

You've no doubt heard of the strangeness at the men's marathon; some nut job, defrocked priest attacked Brazilian runner Vanderlei de Lima, who was in the lead with only 4 kilometers to go. Why is it that Bible-thumping nuts always have to use violence to get their insane messages across?

De Lima went on to win bronze, happily waving his arms like an airplane as he rounded the last bend at the stadium. What a trooper! "We shall overcome," indeed.

Sixty athletes from the Bay Area competed in Athens, including Union City's Steven Albas (silver in freestyle wrestling), and highly praised boxer Andre Ward, who won gold. No doubt there will continue to be celebrations at King's Gym, where he trained, and growth for the sport in Oakland.

Victories continued even after the Games, thanks to extended drug tests. Koji Murofushji fans were thrilled to know the Japanese-Romanian hunk had been upgraded from silver to gold medal in hammer throw, after Hungary's Adrian Annus refused a post-event drug test.

NBC's broadcast of Closing Ceremonies pretty much ruined what could have been a marvelous show. Not a single musical number or dance sequence survived the glut of commercial interruptions. Would it have hurt so much to simply use English subtitles and show audiences a taste of foreign pop and traditional music without the redundant commentary?

How more perfectly could the Greeks have brought together symbols of their culture, their myths, their heritage, and under a perfectly timed harvest moon, as dancers reaped the wheat chaffs, and athletes poured out to embody the harvest of years of sweat?

Anyway, kudos to Gianna Angelopoulos-Daskalaki, president of the Athens 2004 Organizing Committee. Irony that it took a woman to revive an event whose origins, both ancient and modern, excluded women.

Congratulations, Athens, and to your children, who will probably be paying that \$10 billion bill well into adulthood. ▼

For more post-Olympics pics, links and gossip, visit www.sportscomplex.org.

Out gay and lesbian athletes in Athens

Judith Arndt, cyclist (Germany): Silver medalist, women's road race.

Robert Dover, equestrian (USA): Bronze medalist, equestrian team dressage.

Imke Duplitzer, fencing (Germany): Silver medalist, Team Epee Carl Hester, equestrian (United Kingdom): Placed 7th through 13th in various events.

Johan Kenkhuis, swimming (Netherlands): Silver medalist, 4x100 freestyle relay.

Conchita Martínez, tennis (Spain): Silver medalist, doubles tennis.

Amelie Mauresmo, tennis (France): Silver medalist, singles tennis.

Martina Navratilova, tennis (USA): Quarter finalist, doubles tennis.

Robert Newton, track and field (United Kingdom): Seventh in 110-hurdles.

Guenter Seidel, equestrian (USA): Bronze medalist, equestrian team dressage.

Blyth Tait, equestrian (New Zealand): Placed 5th through 18th in various events.

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SEPTEMBER 2004
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3 FIRST FRIDAYS: NEGATIVE FOREVER Friday, September 3, 7pm @ STOP AIDS Office, 2128 15th St Kick-off your month at our regular monthly gathering for HIV- men. Hang out and talk with other guys about a range of issues. Enjoy great company and refreshment. Come alone or bring a friend.

9 IN OUR PRIME: IT'S ALL ABOUT CHANGE Thursday, September 9, 7pm @ STOP AIDS Office, 2128 15th St We are excited to have played a part in the development of a new brochure specifically designed for mature men. The community feedback has been very positive! We hope you will join us for the launch of this new guide and tell us what you think.

14 NEGATIVE FOREVER: ARE YOU A UB2? Tuesday, September 14, 7pm @ STOP AIDS Office, 2128 15th St Serosorting ... many guys, both poz and neg, prefer to date and hookup with men of the same status. How can you be sure the guy who's telling you he's bug free is right? Are you open to sex with poz men if it's safer? Share your thoughts and hear what others think.

17 GUYZ NOW: QUEER MOVIE NIGHT - UNDER ONE ROOF Friday, September 17, 7pm @ STOP AIDS Lounge 2128 15th St Daniel falls head over heels in love with Robert, his new tenant, but there's a problem ... he's in the closet, and he lives with his mom! There's lots of laughs, nudity & sex, revelations and love in this terrific Friday night date movie. Snacks and drinks provided.

All events are free. Space is limited. For more information or to register, call 415.575.0155.

visit us online at www.stopaids.org

Upcoming events

Angel Island sports day

Sunday, September 12 is the 23rd annual LGBT Angel Island Sports Day. It starts at 9:45 a.m. Join Team San Francisco and the San Francisco FrontRunners for their annual celebration of LGBT sports on Angel Island, the state park in the middle of San Francisco Bay. Bring sports equipment for running, bicycling, volleyball, softball, football, Frisbee, hiking, swimming, etc. Prefer a non-competitive sport? Play some new games (kind of like summer camp, without the mosquitoes). Bicycles are recommended to get to the picnic site at East Garrison. Walk or pedal clockwise on the main perimeter road for 1.8 miles.

All this play burns calories, so bring potluck dishes according to your last name: A-E: beverage; F-K: dessert; L-R: main course; S-Z: salad. For ferry info and more: contact Naphthali Offen at lamda523@aol.com, or visit www.sffrontrunners.org.

Team SF meeting

Want to help plan the above event? Attend the Team San Francisco's general membership meeting this Saturday, September 4, at 3 p.m., in the Community Room (upstairs) above Bank of America at 18th and Castro. Visit www.teamsf.org for info, and for links and contact numbers for Bay Area sports groups. ▼

CLASSIFIEDS

BAY AREA REPORTER

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LEGAL NOTICES

CITY AND COUNTY OF SAN FRANCISCO

The California Academy of Sciences is open at its temporary location at 875 Howard Street in downtown San Francisco. The Academy's Steinhart Aquarium features one of the most diverse collections of aquatic life in the world. You can see poison dart frogs, sea horses and down fish. View the anacosta, African rock python, vine snakes and ground boas in Sissnake Alley. Touch sea stars, hermit crabs and urchins at the touch tide pool. Witness the feeding of African penguins every day at 11 am and 3:30 pm and ask questions of the aquatic biologists as they study, feed and care for the penguins.

Pat Kilduff California Academy of Sciences 875 Howard St. San Francisco, CA 94103
Phone: (415) 321-8125 Fax: (415) 321-8612

EMPLOYMENT OPPORTUNITIES

The Office of Labor Standards Enforcement, City & County of San Francisco will be accepting applications to fill positions in class 2992 Contract Compliance Officer I. One position will be in the Public Works unit enforcing prevailing wage and other labor standards requirements for City funded construction contracts. Two positions (one for a person bilingual in Spanish and one for a person bilingual in Cantonese) will be in the Living Wage/Living Health unit, enforcing the Minimum Compensation Ordinance and Health Care Accountability Ordinance on City contracts and administering San Francisco's Minimum Wage Ordinance. Applications are available at 44 Gough Street and are due by September 10, 2004. For more information and details regarding these employment opportunities please see the employment listings for the Department of Administrative Services on the City's website: www.sfgov.org/site/fsjobs_index.asp

EMPLOYMENT OPPORTUNITY

0954 DEPUTY DIRECTOR IV City Services Director \$109,356 - \$146,562 Annually

Under the direction of the Controller in accordance with the Charter Section creating a City Services Auditor function in the Controller's Office, The City Services Director will plan, develop and implement all functions of the City Services Auditor Division. The City Services Director will direct the activities of staff with specific responsibility for reporting on the level and effectiveness of City services, benchmarking, performance measurement, and 'best practices' comparison of San Francisco's services relative to other public agencies. The City Services Director will also manage and direct audit functions of the Controller's Office, and direct activities of a whistleblower hotline.

Minimum Qualifications: Masters Degree from an accredited college or university with major coursework in Public Administration and/or Policy, Business, Finance, Accounting, Economics or related field; AND, demonstrated experience managing and supervising professional staff at a variety of levels.

To find links to detailed job announcements, please check our website at www.sfgov.org/controller under "employment." If you have any questions, feel free to contact Louis Voccia at (415) 554-7552.

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THE SAN FRANCISCO CITY CLINIC

City Clinic provides free or low cost, confidential, comprehensive sexually transmitted disease diagnostic and treatment services for anyone 12 years of age or older. The Clinic is located at 356 7th Street, between Folsom and Harrison Streets, and is open Monday, Wednesday and Friday from 8:00 a.m. to 4:00 p.m., Tuesday from 1:00 to 6:00 p.m., and Thursday from 1:00 to 4:00 p.m. The telephone number is (415) 487-5500.

STATEMENT FILE A-0278118-00

The following person(s) are doing business as: Kuber Trading Co., 1 Lincoln Court, San Francisco, Ca. 94112. This business is conducted by a husband and wife, signed Yogesh Himansu. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/4. The statement was filed with the City and County of San Francisco, Ca. on 8-02-04.

AUG. 12, 19, 26 SEPT. 2, 2004

STATEMENT FILE A-0277229-00

The following person(s) are doing business as: Sysmedia/Sysmedia Consultants/Sysmedia Technology Consultants, 3871 20th St., San Francisco, Ca. 94114. This business is conducted by an individual, signed Warren L. Page. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 6-01-04. The statement was filed with the City and County of San Francisco, Ca. on 7-19-04.

AUG. 12, 19, 26 SEPT. 2, 2004

STATEMENT FILE A-0278233-00

The following person(s) are doing business as: Empire Health Club, 428 O'Farrell St., San Francisco, Ca. 94102. This business is conducted by an individual, signed Chong Son Atamian. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 7-30-04. The statement was filed with the City and County of San Francisco, Ca. on 8-05-04.

AUG. 12, 19, 26 SEPT. 2, 2004

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. FILE NO: A-0245982-00

The following person(s) have abandoned the use of the fictitious business name known as: Empire Health Club. Located at: 428 O'Farrell St., San Francisco, Ca. 94102. This business was conducted by an individual signed Masaru Mochida. The fictitious name referred to above was filed with the City and County of San Francisco, Ca. on 1-12-01.

AUG. 12, 19, 26 SEPT. 2, 2004



STATEMENT FILE A-0278472-00

The following person(s) are doing business as: ScienceGraphics, 743 Polk Street #407 San Francisco, Ca. 94109. This business is conducted by an individual, signed John Kyrk. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 08-13-04. The statement was filed with the City and County of San Francisco, Ca. on 8-13-04.

AUG. 19, 26 SEPT. 2, 9 2004

STATEMENT FILE A-0278448-00

The following person(s) are doing business as: Golden State Psychological Health Center, 100 North Point Street, San Francisco, Ca. 94133-1550. This business is conducted by an individual, signed Alexander D. Bingham. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 08-12-04. The statement was filed with the City and County of San Francisco, Ca. on 8-12-04.

AUG. 19, 26 SEPT. 2, 9 2004

STATEMENT FILE A-0278228-00

The following person(s) are doing business as: Cheer San Francisco, 584 Castro Street, San Francisco, Ca. 94114. This business is conducted by a corporation, signed Darwin Choy. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 07-01-04. The statement was filed with the City and County of San Francisco, Ca. on 8-05-04.

AUG. 19, 26 SEPT. 2, 9 2004

STATEMENT FILE A-0278404-00

The following person(s) are doing business as: P & J Trading Company, 8 Morningside Drive, San Francisco, Ca. 94132. This business is conducted by an individual, signed Phillip Cheung. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 08-11-04. The statement was filed with the City and County of San Francisco, Ca. on 8-11-04.

AUG. 19, 26 SEPT. 2, 9 2004

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE # CNC 04541503

In the matter of the application of Carl Wilford Labante for change of name. The application of Carl Wilford Labante for change of name having been filed in Court, and it appearing from said application that Carl Wilford Labante has filed an application proposing that his/her name be changed to Carl Baughman. Now therefore, it is hereby ordered, that all persons interested in said matter do appear before this Court in Department 218 on the fourteenth day of October, 2004 at 9:00 am of said day to show cause why the application for change of name should not be granted.

AUG. 19, 26 SEPT. 2, 9 2004

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE # CNC 04541505

In the matter of the application of Luis Roberto Seckman Leber for change of name. The application of Luis Roberto Seckman Leber for change of name having been filed in Court, and it appearing from said application that Luis Roberto Seckman Leber has filed an application proposing that his/her name be changed to Vincent Luis Seckman. Now therefore, it is hereby ordered, that all persons interested in said matter do appear before this Court in Department 218 on the twelfth day of October, 2004 at 9:00 am of said day to show cause why the application for change of name should not be granted.

AUG. 19, 26 SEPT. 2, 9 2004

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE # CNC 04541511

In the matter of the application of Vida Lynne Caputo for change of name. The application of Vida Lynne Caputo for change of name having been filed in Court, and it appearing from said application that Vida Lynne Caputo has filed an application proposing that his/her name be changed to Vida Lynne Morgan. Now therefore, it is hereby ordered, that all persons interested in said matter do appear before this Court in Department 218 on the 13th day of October at 9:00 am of said day to show cause why the application for change of name should not be granted.

AUG. 19, 26 SEPT. 2, 9 2004

LEGAL NOTICES

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE # CNC 04541518

In the matter of the application of Diane Gong for change of name. The application of Diane Gong for change of name having been filed in Court, and it appearing from said application that Diane Gong has filed an application proposing that his/her name be changed to Olive Gong. Now therefore, it is hereby ordered, that all persons interested in said matter do appear before this Court in Department 218 on the 28th day, 2004 of October at 9:00 am of said day to show cause why the application for change of name should not be granted.

AUG. 26 SEPT. 2, 9, 16 2004

STATEMENT FILE A-0278627-00

The following person(s) are doing business as: Rubio Chocolates, 740-B Shrader St., San Francisco, Ca. 94117. This business is conducted by an individual, signed Salina M. Rubio. The registrant(s) commenced to transact business under the above listed fictitious business name or names on n/a. The statement was filed with the City and County of San Francisco, Ca. on 8-19-04.

AUG. 26 SEPT. 2, 9, 16 2004

STATEMENT FILE A-0278540-00

The following person(s) are doing business as: Meakim & Stern Spinal Care, 505 Beach St., Ste. #110 San Francisco, Ca. 94133. This business is conducted by a general partnership, signed Jamie K. Stern & Christina Meakim. The registrant(s) commenced to transact business under the above listed fictitious business name or names on n/a. The statement was filed with the City and County of San Francisco, Ca. on 8-17-04.

AUG. 26 SEPT. 2, 9, 16 2004

STATEMENT FILE A-0278402-00

The following person(s) are doing business as: 818 Hard Wood Floor, 755 Prague St. San Francisco, Ca. 94112. This business is conducted by an individual, signed Quoc Vi Phung. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 8-11-04. The statement was filed with the City and County of San Francisco, Ca. on 8-11-04.

AUG. 26 SEPT. 2, 9, 16 2004

STATEMENT FILE A-0278581-00

The following person(s) are doing business as: BWSM, 892 A 42nd Ave. San Francisco, Ca. 94121. This business is conducted by an individual, signed Boris Sheykhetov. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 08-01-04. The statement was filed with the City and County of San Francisco, Ca. on 8-18-04.

AUG. 26 SEPT. 2, 9, 16 2004

STATEMENT FILE A-0278564-00

The following person(s) are doing business as: San Francisco School of Samba, 4118 21st Street San Francisco, Ca. 94114. This business is conducted by an individual, signed Sidney Teixeira. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 08-10-04. The statement was filed with the City and County of San Francisco, Ca. on 8-18-04.

AUG. 26 SEPT. 2, 9, 16 2004

STATEMENT FILE A-0278667-00

The following person(s) are doing business as: Luxurious Nail Salon, 564 Market St., Ste. 500 San Francisco, Ca. 94104. This business is conducted by an individual, signed Tran Dung. The registrant(s) commenced to transact business under the above listed fictitious business name or names on n/a. The statement was filed with the City and County of San Francisco, Ca. on 8-23-04.

AUG. 26 SEPT. 2, 9, 16 2004

STATEMENT FILE A-0278381-00

The following person(s) are doing business as: Embry Designs, 801 Red Leaf Court San Francisco, Ca. 94134. This business is conducted by an individual, signed Michael Embry. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 08-11-04. The statement was filed with the City and County of San Francisco, Ca. on 8-11-04.

AUG. 19, 26 SEPT. 2, 9 2004

STATEMENT FILE A-0278655-00

The following person(s) are doing business as: Gerwhit Enterprises/Gerwhit's Gifts, 146 McAllister St. #406 San Francisco, Ca. 94102. This business is conducted by an individual, signed Gerald D. White. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 08-20-04. The statement was filed with the City and County of San Francisco, Ca. on 8-20-04.

AUG. 26 SEPT. 2, 9, 16 2004

STATEMENT FILE A-0278724-00

The following person(s) are doing business as: Innovative Process Technology Group, 738 Clipper St. San Francisco, Ca. 94114. This business is conducted by an individual, signed Ralf Oelschlager. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 08-24-04. The statement was filed with the City and County of San Francisco, Ca. on 08-24-04.

SEPT. 2, 9, 16, 23 2004

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

To whom it may concern: The Name of the Applicant(s) is/are: Intercontinental Hotels Group Resources Inc. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 185 Berry Street, Suite #5600 San Francisco, Ca. 94107, to sell alcoholic beverages at: 1300 Columbus Ave. San Francisco, Ca. 94133. Type of License applied for: 47 - ON-SALE GENERAL EATING PLACE SEPTEMBER 2, 2004

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

To whom it may concern: The Name of the Applicant(s) is/are: Intercontinental Hotels Group Resources Inc. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 185 Berry Street, Suite #5600 San Francisco, Ca. 94107, to sell alcoholic beverages at: 480 Sutter St. San Francisco, Ca. 94108. Type of License applied for: 47 - ON-SALE GENERAL EATING PLACE SEPTEMBER 2, 2004

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

To whom it may concern: The Name of the Applicant(s) is/are: Intercontinental Hotels Group Resources Inc. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 185 Berry Street, Suite #5600 San Francisco, Ca. 94107, to sell alcoholic beverages at: 550 North Point St. San Francisco, Ca. 94133. Type of License applied for: 70 - ON-SALE GENERAL RESTRICTIVE SERVICES 66 - CONTROLLED ACCESS CABINET PERMIT 68 - PORTABLE BAR SEPTEMBER 2, 2004

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

To whom it may concern: The Name of the Applicant(s) is/are: Intercontinental Hotels Group Resources Inc. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 185 Berry Street, Suite #5600 San Francisco, Ca. 94107, to sell alcoholic beverages at: 2700 Jones St. San Francisco, Ca. 94133. Type of License applied for: 70 - ON-SALE GENERAL RESTRICTIVE SERVICES SEPTEMBER 2, 2004

STATEMENT FILE A-0278761-00

The following person(s) are doing business as: Suro Information Technology, 1515 Willard St. San Francisco, Ca. 94117. This business is conducted by an individual, signed Glen Gertmanian. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 08-25-04. The statement was filed with the City and County of San Francisco, Ca. on 8-25-04.

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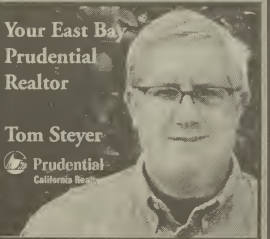
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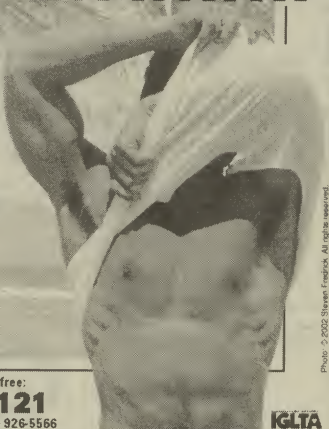
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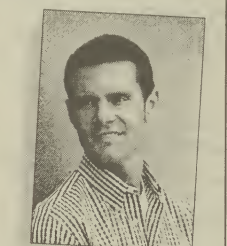
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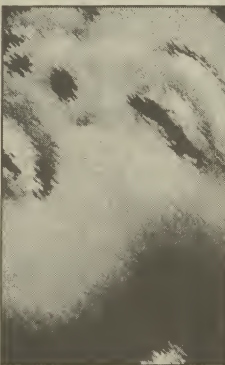
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Once I was a humble lawn ornament. Then I got nabbed.



Now it's off to see the world nestled amongst the thong-like thingies.



Happens to the best of us. (Not me, of course.)



Queen for a day.



I pray I don't have a wardrobe malfunction.



Slippery little bugger. The soap, I mean.



Oh my! Coconuts galore...



(sighhhhh)

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On families that you end up with
'A Home at the End of the World' author
and director on their film, now playing.
page 34

Rabbit droppings
Bunny love for Vincent
Gallo & 'Donnie Darko.'
pages 30, 33



Action below decks
'Billy Budd,' 'Le Grand
Macabre,' more from SFO.
page 27



ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 34 • No. 36 • 2 September 2004

Fall forward Autumn arts preview 2004

Out of the showers, and into the light! Theater offerings coming to the Bay Area

Take Me Out plays the
Golden Gate Theatre
in December.

by Richard Dodds

In theater terms, fall is spring — the time of renewal. Some of the main attractions of the new theater season are already running: *The Black Rider* at ACT, and *A Little Princess* at TheatreWorks. Below are seven more shows that promise to make area theaters an intriguing place to spend autumn nights.

Magic to do

You don't expect to find the director of Disney's *Beauty and the Beast* working at the Magic Theatre, but then again, Robert Jess Roth did start out by directing shows at the Magic Kingdom. After his Broadway success with *Beauty and the Beast*, Disney put him at the helm of *Aida*, from which he was soon fired. Now working as an independent agent, he's looking for a fresh start as director of a decidedly un-Disney musical.

The Opposite of Sex, based on the 1998 film of the same name, adds songs to the story of a cynical teenage girl who seduces her gay half-brother's boyfriend, gets pregnant, and hits the road with various jilted lovers on her trail. The score is by Douglas Cohen, who at-

tracted attention for his musicalization of another quirky movie, *No Way to Treat a Lady*.

Broadway veteran Kerry Butler, in the role played on screen by Christina Ricci, must look younger than her sizable list of New York credits would indicate. She was the original Penny in *Hairspray*, the original Shelley in *Bat Boy*, Audrey in the revival of *Little Shop of Horrors*, and a long-run replacement Belle in *Beauty and the Beast*. Co-stars Karen Ziemba (*Contact*) and David Burtka (*Gypsy*) add to the Broadway pedigree of this world-premiere production.

Runs Sept. 25–Oct. 24. Call 441-8822 or go to magictheatre.org.

At the old ballgame

The locker-room shower scene is being cut from the San Francisco run of *Take Me Out*. Just kidding.

Let's face it. While Richard Greenberg's recent Broadway play obviously won the 2002 Tony Award for qualities other than its much-mentioned male nudity, the shower scene is a part of the allure. Too bad, then, that the local venue will be the Golden Gate Theatre, the least intimate of the three Best of Broadway houses.

Take Me Out tells the story of a baseball star who announces at a press conference that he is gay. His teammates seem to take the revelation in stride until

page 29 ►

Queer and incoming

Five films to watch out for this fall

by David Lamble

Bad Education Fans of Pedro Almodóvar's men behaving badly have a special Christmas treat in store: the Spanish master is at his best in this triple-barreled homage to Hitchcock, Billy Wilder and himself.

Opening with a *Vertigo*-like credit sequence with a music score that contains more than a whiff of Bernard Herrmann, *Bad Education* finds a young film director, Enrique (Spanish sensation Fele Martínez), looking through the tabloids for saucy story ideas. One concerns a woman in Taiwan who "threw herself into a pool full of crocodiles. While the crocodiles were devouring her, the woman hugged one of them without making a sound."

His creative juices flowing, Enrique receives a visitor: a handsome young man who says he's

Enrique's long-lost friend, Ignacio. Enrique and Ignacio's schoolboy romance was cruelly severed by an evil priest. The adult Ignacio hands Enrique a short story that details the true-life account of the priest's duplicity and abusive behavior, but adds a film-noirish coda in which a mysterious transsexual seeks revenge.

Inspired by a scene in Almodóvar's 1986 dark comedy *Law of Desire*, *Bad Education*'s electric triple role is turned in by the Mexican-born international superstar-to-be Gael García Bernal, beautiful and deadly both as a Barbara Stanwyck-like *femme fatale* and as a boyish *enfant terrible* young actor looking for a killer part. The film's no cheat in the sexual sizzle department: Bernal's three characters all perform operatically giving and receiving. We're offered a delectable full-frontal wet jockey-short shot, as well as a reprise of Bernal's underwater bal-

page 33 ►



The cast of John Waters' upcoming sex comedy *A Dirty Shame*.

SECOND OF TWO SECTIONS

Back to schoolboys

Time for freshman orientation: see you on campus!

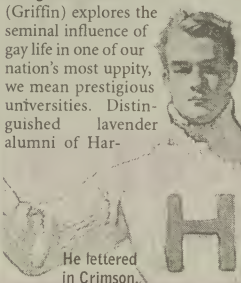
by Roberto Friedman

This week, as fall semester gets underway on campuses all across the land, we wrap up our summer-long series investigating all 57 varieties of male beauty by offering this encoded encomium to the gay college boy. O young scholar-athlete, you are the very fruit ripening on the vine! You are the hoppy malt fermenting into ale! You are the merry intoxicant yielded by juniper berries! In short, you drink too much.

The Crimson Letter: Harvard,

Homosexuality, and the Shaping of American Culture by historian Douglass Shand-Tucci

(Griffin) explores the seminal influence of gay life in one of our nation's most uppity, we mean prestigious universities. Distinguished lavender alumni of Har-



He lettered in Crimson.

vard University include poet Frank O'Hara, composer-maestro Leonard Bernstein, New York City Ballet founder Lincoln Kirstein and architect Philip Johnson.

In his book now out in paperback, Shand-Tucci (Class of '72) tells tales out of school about "personalities of the Yard" including gay professors and bachelor dons. We're treated to Kirstein's "Tom Kittenish" prowls before dawn down Commonwealth Ave., students playing "sexual hide-and-seek (and often something more)" on the riverfront, and Harper's illustrator Edward Penfield's "distinctly homoerotic murals" in the private dorm Randolph Hall.

O halls of ivy! OT cherishes memories involving erotic Elis at Yale's gay dance, and a feisty gay fencer from Princeton. That's what we call special education.

We remember MA

Massachusetts was the first state to permit gays and lesbians to wed when, just after Midnight on May 17, Cambridge City Hall welcomed more than 250 same-sex couples to file for state-sanctioned marriage licenses. The Harvard Crimson described the party at City Hall in the early-morning hours, "complete with a three-tiered wedding cake and live music."

"Cameras flashed, gay rights activists cheered, and a group of Harvard students organized by the Bisexual, Gay, Lesbian, Transgender, and Supporters Alliance (BGLTSA) joined the thousands gathered outside to watch as each couple ascended the steps of City Hall. Approximately 150 students joined members of BGLTSA to show a festive solidarity for the couples. The procession began at the statue of John Harvard at 11:45 p.m.

"Basically, this is the culmina-



This crowd is Positively Naked in a Manhattan restaurant.

tion of our campus campaign for gay marriage," said Adam P. Schneider, a Crimson editor. "We're just going along to support all the happy couples who are being recognized as equals by not only their peers, but society as a whole."

"The crowd of supporters included seven members of the Harvard Republican Club (HRC), with two executive board members among them. One of the HRC members, Joshua A. Barro, appealed earlier

to the club's open-list for Republicans to show that the 'next generation of Republicans is tolerant and inclusive' by joining in the march. 'It's not an official club-sanctioned event, but we are coming to show that there are Republicans who sup-

port gay marriage,' said Barro." So how does he explain that pesky little plank in the GOP platform calling for a Constitutional ban on gay marriage?

Anatomy lessons

The Film Arts Foundation and HBO will present the 3rd annual Frame by Frame HBO Documentary Film Series from Friday, Sept. 10 to Sunday, Sept. 12, at the Brava Theater Center, 2781 24th St. in SF.

Positively Naked, Arlene Donnelly Nelson and David Nelson's documentary chronicling artist Spencer Tunick's installation of 85 HIV+ people posed nude in a

New York restaurant for the cover of Poz magazine's 10th anniversary issue, will open the documentary series at an invitation-only event on Thursday, Sept. 9. The series will offer back-to-back screenings on the afternoon of Friday, Sept. 10, and full days on Sept. 11 & 12.

Admission to Frame by Frame screenings is \$7, and tickets can be purchased in the nude from the Film Arts Foundation (415) 552-8760 or filmarts.org. Info: (415) 765-7793, or visit hbo.com/framebyframe.

Giac beat

Art-world habitué James Lord published his biography of Swiss-Italian sculptor Alberto Giacometti in 1985, and it remains the artist's essential bio. This summer, Lord published a coda of

page 41 ►



Man Crossing a Square (1949), by Alberto Giacometti.

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MUSIC

Adult situations

Coming attractions at San Francisco Opera

by Stephanie von Buchau

The current San Francisco Opera Yearbook, unintentionally hilarious in its obeisance to the music department at UC Berkeley, ends each operatic synopsis with a paragraph of "relevance to our lives." Here we learn that Tatyana and Onegin are not just a St. Petersburg dandy and a young girl from the countryside, they are "you and me, suffering the consequences of living in society."

If this kind of patronizing academic claptrap helps you to internalize operatic emotion, I'm all for it. But real opera fans know that a blazing high C is more erotic than a naked body, and that characters singing honestly and painfully about their emotions are more likely to thrill us than platitudes on the relevance of daily life.

Which brings us to the fall season, aggressively titled "Be There." There are five standard repertory operas and two unusual ones, including Britten's *Billy Budd* and Ligeti's *Le Grand Macabre*. Gay pride of place goes to "Beauty," as the handsome young seaman Billy Budd is known. His actual sexual orientation remains a mystery, though life aboard a man o' war in the 19th century must have been as sweaty below decks as it was topside.

We do know that his antagonist, the master-at-arms John Claggart, "hates" Billy too obviously for the emotion to have any other than a sinister subtext. Claggart, essential evil, can't "want" Billy, essential purity, so he has to hate him. This is the gay composer's closest tack to the forbidden subject, though all his operas are essentially about the tragedy of being an "outsider."

The repression in *Billy Budd* makes it more powerful than any overt depiction would be, even to those who naively think the subject is capital punishment. In Nathan Gunn (Billy), Phillips Ens (Claggart) and Kim Begley (Vere), SFO may have the best cast ever. The powerful score is made for conductor Donald Runnicles' rugged, masculine style, and the choral music should suit Ian Robertson's puissant chorus perfectly. SFO performs the original 1951 version on Sept. 26, Oct. 1, 6, 9, 12, 17.



Powerful: Nathan Gunn is Billy.

Macabre vision

Le Grand Macabre also exists in two versions. The original 1978 "anti-anti-opera" was revised by Ligeti in 1997; that version, heard

here in its American premiere, is tighter and less talky. The score is an eclectic (though original) assemblage of rag, samba, Offenbach and car horns. Willard White sings Nekrotzar (the apocalyptic "Grand Macabre"), while tenor Graham Clark is Piet the Pot, a putative Everyman. The production is from the Royal Danish Opera; SFO warns us to be prepared for "adult themes," by which we hope they don't mean those tired old prosthetic penises. Oct. 29, Nov. 5, 9, 13, 18, 21.

I love Mozart's *Così fan tutte*, but SFO's last "prestigious" staging of the work was so foul that one readily embraces a new John Cox/Robert Perdziola co-production with Opera Monte Carlo. The only stars in the cast are Frederica von Stade (Despina) and Richard Stilwell (Alfonso). Mezzo Claudia Mahne replaces the previously announced Magdalena Kozena as Dorabella, but check out the debut of hottie Hanno Müller-Brachmann. Conductor Michael Gielen makes his SFO debut on Sept. 11, 15, 19, 22, 25, 28, Oct. 2.



Hanno Muller-Brachmann: hot

When it comes to Puccini's *Tosca*, I've fantasized being chased around the furniture in the Palazzo Farnese by a sexy Scarpia, and, from Ramon Vinay to Sergei Leiferkus, SFO has not disappointed me. Will baritone Mark Delavan live up to his predecessors? His Dutchman at San Francisco Symphony two years ago suggests, as Madeline Kahn would say, "Yeeessssss!" October 13, 16, 19, 22, 27, 30, November 4, 7, 12.

Verdi's Alfredo needs to be elegant, lyrical and over-the-top jealous. From descriptions of my drooling friends in New York, where he regularly stars at the Met, Rolando Villazon seems to have it all. If the debuting Mexican tenor can light a fire under Ruth Ann Swenson, who tends to turn sweet and ineffective when her partners don't scorch her imagination, this *Traviata* revival might have something. Especially as Alfredo's Dad is Dmitri Hvorostovsky, while Houston Grand Opera's Patrick Summers is in the pit on Sept. 14, 18, 21, 24, 27, and Oct. 3.

A new Nikolaus Lehnhoff production of Wagner's *The Flying Dutchman*, in the original, bladder-busting, one-act version, stars a Dutchman (Juha Uusitalo) and Senta (Nina Stemme) new to us, but hopefully big-voiced enough to withstand Runnicles' usual adrenalized opening night. Another chance for the chorus to



Christopher Ventris in Dutchman

shine. Hunky Christopher Ventris is the Erik. Nov. 10, 14, 17, 20, 23, 26, Dec. 1.

Finally, I'm a little biased about *Eugene Onegin*, a touching, idealized love story last time we heard it, conducted and directed by that St. Petersburg humanist, Yuri Temirkanov. That gentle, old-fashioned tin-type will fade in the face of Johannes Schaaf's meticulously detailed and rehearsed staging. Wonder if he'll produce a stuffed animal for Tatyana; I still haven't got over Rosina's adorable kanga in last season's *Barber of Seville*. Nov. 24, 27, 30, Dec. 3, 5, 7, 9, 12. ▼

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Symphony treats

MTT's 10th year in San Francisco begins

by Philip Campbell

The San Francisco Symphony's 93rd season opens Wednesday, Sept. 8, with a Gala that also celebrates Michael Tilson Thomas' 10th year as Music Director. Single ticket sales have been available since the end of August, so now is the time to

plot some serious concertgoing.

The first week of the new season is marked by special events including a free outdoor concert at Yerba Buena Gardens Thursday, Sept. 9, at 12 Noon. Most of the pieces from the opening Gala will be encored, and since the All-San Francisco Concert the next night is already sold out, this is an especially appealing alternative.

The program features Copland's *Danzon cubano*, Gershwin's "An American in Paris" and Bernard Herrmann's lushly romantic Suite from *Hitchcock's Vertigo*. Talk about a San Francisco treat!

Before September is over, MTT will be reprising some Stravinsky works that have proved hugely successful for him during the past decade. *The Rite of Spring* and the magnificent Finale from *The Firebird* will be on the bill with Tchaikovsky's Symphony No. 2,

Little Russian, on September 22, 23 & 25.

The month ends with the latest installment in the ongoing Mahler cycle. Four evenings and one afternoon will be devoted to the profoundly moving Symphony No. 9. This will unquestionably be the biggest event before the holidays.

The fabulous Itzhak Perlman is doing double duty in October as conductor and soloist. His programming includes Dvorak's Symphony No. 9, *From the New World*, and Bach's Violin Concerto No. 1.

Vance George has announced that he will retire as Director of the San Francisco Symphony Chorus at the end of the 2005-06 season. That makes it all the more important to attend any concert he is associated with between now and then. He will lead his wonderful Chorus in Benjamin Britten's *Spring Symphony*, Oct. 13-16.

In mid-October, a lovely John Adams piece, *Naive and Sentimental Music*, joins the repertoire on a bill that features Midori playing the Beethoven Violin Concerto. The month ends with MTT back on the podium, with Leif Ove Andsnes as soloist in the Rachmaninoff Second Piano Concerto. This will also be an opportunity to hear the maestro's latest thoughts on his late-blooming relationship



Maestro Michael Tilson Thomas

with Shostakovich (the Symphony No. 9).

Late returns

November will be a little light, but guest conductor Yuri Temirkanov is appearing with the St. Petersburg Philharmonic. Yan Pascal Tortelier (a success in previous appearances) returns with the beautiful Chausson symphony in B-flat Major, and Concertmaster Alexander Barantschik teams with perennial favorite violinist Geraldine Walther in another Benjamin Britten work, the Double Concerto in B minor.

The holidays come next and, while I confess to a certain Grinchiness on the matter of sea-

sonal music, there is one brilliant light in the wintry firmament. Peter Schickel is returning for an evening devoted to the music of P.D.Q. Bach. On Sunday, Dec. 5, the intrepid explorer will unearth *The Art of the Ground Round* and *Oedipus Tex* for the annual Pension Fund Concert.

Hard on P.D.Q.'s heels, Joshua Bell performs the Tchaikovsky Violin Concerto with conductor Roberto Abbado before the real Christmas crunch begins.

That should be enough to keep Symphony music-lovers busy before the New Year. Especially considering the SF Jazz Festival and Marin Symphony season are also vying for our attention.

It is important to look at 2005 as well. The dynamic Ingo Metzmacher (a big hit last season) will conduct a rare performance of Schumann's *Das Paradies und die Peri* in February, which also represents a major assignment for the Chorus.

Don't forget the Mahler Seventh in March, either. Tickets for the hottest concerts sell out months in advance. With MTT turning 60 and his remarkable decade in San Francisco in full flower, it looks like a good (very good) season. ▼

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Falling in love with music

Bay Area's wealth of fall music series

by Jason Victor Serinus

One need only gaze to the other side of the War Memorial Opera House to discover Herbst Theater and the Green Room, home to some of the Bay's finest vocal and chamber music offerings. San Francisco Performances entices us there with pianist Ivo Pogorelich's Oct. 24 recital of Beethoven, Rachmaninoff, Scriabin and Liszt. In the 15 years since he last played here, his reputation for utterly distinctive interpretations remains undiminished. (415) 392-2545

You need only travel a bit South for Stanford Lively Arts' Oct. 6 presentation of Canadian pianist Louis Lortie, whose reputation has been growing steadily. He performs the same Schubert, Berlioz, Liszt and Ravel program he'll present in Carnegie Hall. (650) 725-2787

Across the Bay, Robert Cole of Cal Performances unfailingly books the cream of recitalists and chamber ensembles. If Vienna tugs at your heartstrings, Cole brings veteran pianist Rudolf Buchbinder to Berkeley's intimate Hertz Hall on Oct. 10. A month later, Cal Performances offers another opportunity to weigh in on the Lang Lang controversy (substance, show, or a bit of both?) with the pianist's November 13 Zellerbach Hall recital. (510) 642-9988

On the vocal front, SF Performances scores with an unusual tenor performance of Schubert's monumental, chilling song cycle for baritone *Die Winterreise*, on



Pianist Louis Lortie at Stanford

October 25 in Herbst Theater. Instead of last year's glorious baritone Matthias Goerne, whose vocal beauty is unfailingly illuminated by open-hearted, inward intensity, we have the far more extroverted, sometimes mannered, unquestionably brilliant Ian Bostridge, accompanied by the stellar Leif Ove Andsnes.

Tenor Michael Schade comes to Cal Performances' Hertz Hall on Nov. 14 accompanied by another superb musician, the bright-eyed Malcolm Martineau.

A potential Cal Performances coup from the Mariinsky Theater (shades of Anna Netrebko!) makes her Dec. 5 Bay Area debut in Hertz Hall. Young mezzo-soprano Ekaterina Semenchuk, accompanied by her mentor Larissa Gergieva, surely earns must-hear status. A veteran mezzo, Anne Sofie Von Otter, comes "Home for Christmas" in Herbst Theater on Dec. 16.

Sound chambers

Chamber music highlights include the Bay Area's own Alexander String Quartet rejoining musicologist Robert Greenberg for four illuminating Saturday morning explorations of Mozart's *Haydn* Quartets. The Sept. and Oct. San Francisco Performances presentations hop the Bay to Berkeley's St. John's Presbyterian Church.

The Alexanders also perform free at SF State's McKenna Theater on Sept. 12 as part of the Morrison Artist Series. Lest anyone think "no cost" equals less quality, the series also features the Perlman/Schmidt/Bailey Piano Trio (Zuill Bailey is a visual knock-out) playing Beethoven and Brahms on Oct. 24, and the superb Miami String Quartet offering Beethoven, Bartok, and Ravel on December 5. (415) 338-2467.

Mozart lovers will assuredly be drawn to four rare San Francisco State recitals encompassing all 18 of the master's violin and piano sonatas. Scheduled for Sept. through Nov. in Knuth Hall, the low-cost performances feature pianist William Corbett-Jones and violinist Jassen Todorov.

Other chamber highlights include the Brentano String Quartet for Cal Performances on October 17, violinist Hilary Hahn and pianist Natalie Zhu for San Francisco Performances October 30, and pianist Emanuel Ax and cellist Yo-Yo Ma for Stanford Lively Arts on December 8.

New music premieres figure extensively in Earplay's 20th an-

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THEATRE

African fantasyland

Suspend disbelief for 'A Little Princess'

by Richard Dodds

Oh, the colonialist and the colonized should be friends, to paraphrase Aunt Eller in *Oklahoma!* And in the Broadway-extended *A Little Princess*, they are, they are. The opening number in the new musical is more than a musical-comedy view of 19th-century colonized Africa. It's downright Disneyland.

This glaring fantasy provides an uneasy thread that winds its way through the TheatreWorks production, even as the setting moves to a gray London in 1838, and gleeful Africans dancers make magical appearances to brighten the gloom. But the fantasies are not all Afro-centric. Queen Victoria periodically pops out of her carriage to save the day. In this day and age, even musicals aimed primarily at the family trade need to

follow some bounds of logic in tone and plot.

That was the case with *The Secret Garden*, to which *A Little Princess* is related by more than the use of a Frances Hodgson Burnett novel as source material. Susan H. Schulman directed both shows, and Heidi Ettinger is back as the designer. Each story also features a young girl raised in a British colony sent back to dreary circumstances in not-so-merry England.

In both books, India is the colony, but librettist Brian Crowley has traded India for West Africa, where Sara Crewe (Mackenzie Mauzy) has lived happily until her wealthy father (Will Chase), who plays the tom-toms at native celebrations, heads off for Timbuktu on a quest to stop all slave-trading. Sara is sent to a boarding school in London, where the headmistress (Kimber-

ly King) both envies Sara's noble station and despises her free spirit. When Sara's father is reported dead and his funds seized, Sara must become a servant at the school.

The songs by composer Andrew Lipka and lyricist Crowley combine pleasant-enough pop melodies (with an African-drum backbeat) with lyrics of simple rhymes and sentiments. "I don't want to go along with the crowd, I don't want to live under a cloud," sings Sara in her personal anthem "Live Out Loud." Meanwhile, back in Africa, her father's servant sings, "Captain Crew, Captain Crew, forget all thoughts of Timbuktu."

But the show's main problem is Crowley's libretto. Sara is too often a cipher, glumly listening to deplorable infractions that we haven't seen. Miss Minchin, the headmistress, wavers between



Capt. Crewe (Will Chase) says his farewell to Sara (Mackenzie Mauzy).

comic villain and implausible sadist. And the story, when it is supposed to be at its most serious, collapses into unexplained crises and ridiculous solutions.

The production itself looks good on Ettinger's simple but imaginative sets and in Catherine Zuber's costumes. The cast, a mix of local and New York talent, is a polished crew. But, unhappily, A

Little Princess just doesn't have enough of the right stuff to rise to the throne. ▼

A Little Princess will run at the Mountain View Center for the Performing Arts through Sept. 19. Tickets are \$20-\$50. Call (650) 903-6000 or go to theatreworks.org.

Fall theatre

◀ Arts cover

a John Rocker type comes along complaining about the "faggot" in the locker room. It all ends with a kiss that comes out of left field, so to speak. The director is Joe Mantello, most recently represented in SF with *Wicked*.

Runs Dec. 14-Jan. 9. Call 512-7770 or go to bestofbroadway-sf.com.

Miniature dreams

Canadian-born playwright Adam Bock put down theatrical roots during his five years in SF that are bringing him back for a production of *The Typographer's Dream*. Other Bock plays produced locally, including *Five Flights* and *Swimming in the Shallows*, have been fun, intriguing, and definitely idiosyncratic, and the NY reviews of *The Typographer's Dream* promise another play in that spirit.

Bock will be on hand during rehearsals with Encore Theatre Company for some play-tuning. The story digs at the effects that the minutiae of their jobs has on the personalities of a typographer, a stenographer, and a cartographer who work together in close quarters. "It maintains an oddball cleverness," said the *Village Voice* of the 2003 production in NY.

Opens late January at the Thick House. Call 821-4849.

Box springs

The old mattress is getting quite a workout these days. Tracey Ullman is

starring in a new TV version of *Once Upon a Mattress*, with original princess Carol Burnett now elevated to queen. But 42nd Street Moon will get there first, with another comic star playing the woebegone Winnifred in the 1959 musical.

Lea DeLaria calls Winnifred her "dream role," and she jumped at the chance to finally play it for 42nd Street Moon. DeLaria, who frequently played SF during her standup days, has become a Broadway regular with the recent revivals of *The Rocky Horror Show* and *On the Town*.

Runs Dec. 8-Jan. 2 at the Eureka Theatre. Call 978-2787 or go to 42ndstreetmoon.com.

Song-and-dance O'Neill

The Eugene O'Neill Foundation,



Lea DeLaria joins 42nd St. Moon.

the outfit that maintains O'Neill's Tao House home in Danville, likes to kick up its heels once in a while. That means a rare chance to see *New Girl in Town*, a 1957 musical based on O'Neill's *Anna Christie*. Gwen Verdon starred in the original production, as a woman who returns home hoping to put her sordid life behind her.

Runs Sept. 23-26 at the Village Theatre in Danville. Call (925) 820-1818 or go to eugeneoneill.org.

Bring on the briquettes

The always interesting John Fisher, a prolific playwright and now the artistic director of Theatre Rhino, is mining the culture of his youth for his latest play. *The Barbecue Murders* is based on an actual criminal case in which a pair of Marin County teens murdered their parents and barbecued their remains.

Fisher, who grew up in Ross in the 1970s, says he will use the incident to explore the mores and music of a period when parents were convinced that Marin was facing its own version of *Helter Skelter*. Fisher's recent plays include *Amnesia* and *Queer Theory*, and he will be reviving his biggest hit, *Medea: The Musical*, to close out the Rhino season next year.

Runs Oct. 28-Nov. 21 at Rhino. Call 861-5079 or go to therhino.org.

Audio-visual aid

Donald Currie first presented his deftly comic reminiscences of being a SF homo from the 1950s to the present as a spoken-word CD. He called *Sex & Mayhem* an audio movie, and BAR reviewer Jason Serinus variously called it outra-

geous, raunchy, honest, hilarious, and a work of genius.

There will be visual to go with the audio as Currie takes to the stage at New Conservatory Theatre Center to perform *Sex & Mayhem* in the flesh. "This is my story," he begins. "Most of it is true. It's a tawdry tale, but then, whose isn't?"

Runs Sept. 17-Oct. 10. Call 861-8972 or go to nctcsf.org. ▼

Richard Dodds can be reached at BARstage@aol.com.

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Vincent Gallo gets blown

Heads up for 'The Brown Bunny'

by David Lamble

Vincent Gallo comes to town with a film and a reputation. The film is *The Brown Bunny*, a curious kind of road movie that is completely focused on its moody protagonist, who also happens to be its writer, director, producer and editor, its everything. The opening title-card announcing this fact draws a chuckle from a preview screening audience at the Lumiere. Reaction to the film itself is harder to assess. *Brown Bunny* (yes, there is an actual bunny) is an oddly pleasing combination of wanderlust and tedium, a shaky camera that gets altogether too close to Gallo's Bud character to capture his erotic charge, but does get the sexual

heat of the road.

Gallo comes by his bad boy reputation honestly, and yet it's very misleading. For his screening audience and the local press (particularly the gay press), he's a pussycat, lingering long after custom dictates. Gallo stays at the Phoenix Hotel, nestled in the Tenderloin and offering the kind of ambiance that Ava Gardner's Mexican joint featured in *The Night of the Iguana*.

Our conversation at the Phoenix's deserted bar begins with *Bunny*'s bombshell sex act. I preface my question with the comment that I come from "blow job country," and my readers won't be shocked by the sight of Chloe Sevigny giving pleasure to Gallo, but hetero viewers might find the act degrading to women.

New York Times critic Manohla Dargis probably represents the high-end of hetero reaction: "Even in the age of girls gone wild, it's genuinely startling to see a name actress throw caution and perhaps her career to the wind. But give the woman credit. She says her lines with feeling, and puts her iconoclasm right out there where everyone can see it. She may be nuts, but she's also unforgettable."

Gallo breaks in before I can finish my question, prefacing his reply with his own "gay" credentials. "When I was dancing in the gay burlesque clubs, sort of hanging out in the 53rd & 3rd scene, trying to make a few bucks in New York as a teenager, what I learned best from the gay community was that to give pleasure was pleasurable. It was part selfless and part selfish. The act of giving head was pleasurable for people. You know, when you're a young boy and you're heterosexual, the worst part of growing up through adolescence is that you always feel like somebody's doing you a favor to engage you sexually, and it's just the worst feeling."

"Gradually, I moved out of girls my age and into older women, who knew what they wanted. They knew how to have pleasure in their ways."

"Somehow there's this idea that since I'm on the receiving end of a blow job, it's derogatory, sexist, misogynistic, manipulating, gratuitous, self-indulgent. If I had put in the credits that the film was written, directed and produced by Chloe Sevigny, the film would have been hailed as a triumph, and had feminists and lesbians all over the world deeply supporting it."

Straight line

"When you watch *Querelle*," he says, "Fassbinder is so evolved



Vincent Gallo and Chloe Sevigny make like bunnies in a notorious movie.

that he's able to show very graphic sexual scenes without those prejudices and judgments that you get from the heterosexual mainstream. But here, the line is: Chloe must have been victimized and coerced. Gallo is only doing this film to get blown. The scene represents disrespect for women."

"What's interesting about that scene is that there's a character having sexual contact, and he's unable to fill his mind with the sex. Instead, in his mind, he maintains grief, resentment, anger, and he actually, at the point of climax, is speaking about things that are very painful for him to remember. In a sense, he's masturbating to images that are disturbing to him."

The buzz about Gallo and Sevigny's earlier personal relationship raised the stakes for critics. "Our relationship is overstated, because we only had one day together in Paris, and we didn't have a very sexual encounter, it was kissing and a crush, I just had a crush on her. But I never went to dinner with Chloe, I never called her on the phone. We were less than friends, even in those days. We had gone through such a long period where we were actually enemies, by the time we came together to make the movie she was less than a stranger. If it had been a stranger, it would have been easier. We both agreed to put our past aside and to stay in the present. After we finished filming, we never saw each other or spoke again until a year later at Cannes, and after Cannes I've only seen her once. She passed by me in the street and waved hello." But they'll always have Paris.

Cruise control

One of *Bunny*'s most arresting scenes is when Bud hits a highway

rest-stop and cruises a middle-aged blonde woman, played by the swimming-suit model icon Cheryl Tiegs. They exchange furtive glances as he sips a Coke. "I know what a gay cruising scene is. If you notice, he walks by her, he turns around, they look, it's the best gay cruising scene I've ever seen in a film. If he were homosexual and it were a sexual scene, the same thing would happen. No one would have cum, somebody's cock would have come out, the pants would have come down, but no one would have cum. I feel I used the choreography of a cruise, and captured it well."

Gallo's physical beauty is even more radiantly apparent in person, at 42, and in the unflattering late-afternoon light of the bar. Gallo claims not to be an artist, he scorns the label independent filmmaker, sneering that this is a classic dodge by indie directors to keep from paying their actors and crew. Gallo's favorite actor to direct was Ben Gazzara, who he says bored deeply into the subtext of Gallo's angry father in *Buffalo 66*. His favorite film work for another director was the great comedy ensemble in *Palookaville*, Alan Taylor's hilarious remake of the Italian caper classic *Big Deal on Madonna Street*.

He has just shot a cover story for a national music magazine, in full leather. "I'm really heavy into homoerotic art from the mid-'80s. I just photographed myself in leather outfits that you don't see anymore in the gay mainstream."

I don't ask him about his politics. He may well be a hardcore Republican (he grew up working-class in Buffalo, New York), but if so, he's the coolest one I've met. *Opens Friday.* ▼

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Mother courage

'Rosenstrasse' resistance

by David Lamble

While a German-made anti-Nazi film is by no means as rare as "cows in Berkeley," it is a signal event. The postwar generation, when they got their hands on cameras, had other scores to settle. When the house, that is metaphorically West Germany, explodes due to a gas leak at the finale of *The Marriage of Maria Braun*, it's a picture of the economic miracle's dour architect, Conrad Adenauer, not Adolph, that Fassbinder hangs in effigy. It has taken the venerable feminist director Margarethe von Trotta to explore history's graveyard and construct a valentine to German heroes.

It has been largely verboten to discuss the existence of "good" Germans during the Third Reich.

Frankly, there weren't all that many. Historians have concluded that most Germans were either receptive to the Final Solution, or willing at least to look away. A handful of films have celebrated the rare anti-Nazi rebel. Poster children for this genre were members of the student underground movement known by the code name *The White Rose*. A 1983 film with this title was a laudable melodrama that felt like it had been cast by John Hughes. These plucky college kids distributed anti-Nazi handbills around their campus, were caught, executed, and live on as martyrs. There's scant evidence that they inspired any popular following. Acclaimed novelist Gunter Grass has led a national debate on giving Germans permission to shed their

Fall into queer tunes

Autumn CD releases in a très gay year

by Gregg Shapiro

What is already turning out to be one of the gayest years on record (2004 Tony Awards, *A Home at the End of the World*, *Testosterone*) gets even gayer when it comes to the music this fall. Gay men and lesbians, bisexuals, too, are making music individually and in groups, and the forecast looks and sounds fabulous.

Gay TV continues to be a great source of entertainment, from *Queer as Folk* and *The L Word* to *Will & Grace*. So it should come as no surprise that, just in time for the new season of the series, we have *Will & Grace: Let the Music Out* (BMG). What sets this soundtrack compilation apart is that, in addition to songs by show guest stars such as Cher ("Gypsies, Tramps & Thieves"), Jennifer Lopez ("Waiting for Tonight"), Elton John ("The Bitch Is Back") and Kevin Bacon ("Footloose," performed by the Bacon Brothers), it features performances by cast members. Megan Mullally teams up with Carly Simon for a brand new remake of Simon's "The Right Thing to Do," Eric McCormack performs a duet with Barry Manilow on the song "Living with Grace," and "He's Hot" takes a Madonna sample riff and mixes in dialogue spoken by Will, Grace, Jack and Karen, for a track aimed at the dance floor.

Living jazz legend Patricia Barber gets things started in a lively way with her live disc *A Fortnight in France* (Blue Note). Two songs from her 2002 disc *Verse*, "Danson La Gigue" and "Pieces," are given live renditions, alongside new tracks. Barber's swinging, stylish pianowork on the instrumental version of "Witchcraft" and her exquisite, genders-intact cover of "Norwegian Wood" are two of the CD's highlights.



Patricia Barber: swinging lesbian

The fifth CD by Minneapolis-based queer singer/songwriter Ellis, *Evidence of Joy* (Rubber Neck) is also a live effort. Produced by eight of Ellis' fans who were chosen from 50 essay-writing applicants, the joy is evident in Ellis' infectious laugh and her rapport with the audience.

It's Got to Be About Love (Maggie & Shanti Musique) by Lucie Blue Tremblay is a mix of studio tracks and live recordings focusing on the theme of love, with a definite slant towards same-gender marriage. Tremblay writes in the liner notes, "This CD was created to celebrate the courage of GLBT people and their families, as well as the beautiful straight allies who support them." Celebrate

she does, via live renditions of "So Lucky" and "Mrs. Klein," and the studio cut "I Want You To Know Who I Really Am (The Coming Out Song)."

Sicks humor

I Wanna Be a Republican (kinseysicks.com) by The Kinsey Sicks, perfectly timed to coincide with the upcoming election, is a mix of live and studio tracks. Hilarity ensues through parody tunes such as the masturbation song "Can't Help Lovin' That Hand," the pig-out cut "Don't Rein in My Buffet" (sung to "Don't Rain on My Parade"), back-to-back STD ditties "The Day We Were" and "I've Been Through Parasites (But I've Never Had VD)" and "I Will Always Love Booze." Originals include the title track, "Why Can't We F**k?," "Be a Slut" and "Rent a Homo."

Released a few months ago, the self-titled major-label debut album by Scissor Sisters continues to be the talk of the town. An homage to gender-bending '70s pop ("Take Your Mama," "Mary" are *Caribou* and *Captain Fantastic*-era Elton John) delivered with a 21st-century queer swagger and sensibility. A dazzling disco cover of Pink Floyd's "Comfortably Numb" is arguably the best disco version of a Pink Floyd song since Rosebud's '77 remake of "Have a Cigar." The suggestive "Tits on the Radio" and the vintage disco of "Filthy/Gorgeous" make nostalgia sound like a new concept. In the midst of a big fall 2004 tour, the Scissor Sisters show no signs of dulling any time soon.

You Sound, Reflect (Quarterstick) is the fitting title of the new album by sonic scientist Tara Jane O'Neil. A longtime advocate of experimenting with sound via her work in "math rock" band Rodan and the folk duo Retsin, O'Neil's latest solo effort finds her expanding her aural palette via wispy songs that linger like the gentlest spices in the air. Ranging from evocative instrumental tracks to soothingly sung numbers, these are reflective sounds.

O'Neil is one of several guest artists on *Don't Bite Your Sister* (Retard Disco), the debut disc by female "electrosex hip-pop punk-rock rap duo" *Scream Club*. The others read like a Who's Who of queer music, including Beth Ditto of The Gossip, Rachel Carns of The Need, and Tobi Vail of Bikini Kill. Political and sexual lyrics abound, all buoyed by banging beats and daring delivery.

Queer indie diva Rachael Sage's sixth album *Ballads & Burlesque* (MPress) is the first of her albums to be as colorful as the performer herself. Previous releases suffered from too much sameness, but the varied songs on the new disc wrap themselves around the listener's neck like a Technicolor feather boa. You can hear it in the organ on "Sacrifice," the accordion on "Leah," the strings on "Obvious," and the dizzying arrangement of "Ferris Wheel."

Ill Ease (aka Elizabeth Sharp) is something of a one-person band on disc. I liked her breathy, hesitant vocals on 2001's *Live at the Holiday Inn*, and apparently so did someone else, because her new album *The Exorcist* (Too Pure) is on a respectably-sized indie record label. Includes the five-song *Greatest Tits* bonus disc.

Kimi Hayes Band returns with

Red 14 (Happy Mellow Music), which has a bluesy edge. From the country-tinged "Watered Down Whiskey" to "Safe at Home," the album's bravest same-sex love statement, Hayes and company paint the blues red.

Due in October, the remixes of Yoko Ono's *Every Man Has a Man/Every Woman Has a Woman* by Basement Jaxx, Ralphie Rosario, Murk and others, feature re-cut vocals from the legendary singer to make the song's sentiment more inclusive. ▼



Tara Jane O'Neil holds her own on her new evocative instrumental tracks.

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Nathan Lane & co. go to town

Lost musical 'Sherry!' on CD is a delicious dinner

by Michael McDonagh

Any composer who writes for the theatre has to be versatile, and that's doubly so when you write for the most diverse theatrical medium of all, film. Composer Laurence Rosenthal, who will turn 78 this November, has had a long, distinguished career in the legit theatre, for which he composed an experimental percussion score for director Peter Glenville's 1958 Broadway production of *Rashomon*. He wrote an Oscar-nominated Church-mode-cum-modernist one for the same director's *Becket* ('64), which the Oakland East Bay Symphony will premiere in suite form next April.

Rosenthal has also provided a jazz score for Ralph Nelson's *Requiem for a Heavyweight* ('62), and one blending his own music with Lakota chants for Irvin Kershner's underrated *The Return of a Man Called Horse* ('76), from the Indians' point of view. He's also written lots for TV, many miniseries and versions of classic plays, and his work in this form has won six Emmys. So Rosenthal is nothing if not versatile. A composer, after all, is expected to transform himself from project to project like any good actor. Though, knowing Rosenthal, I'd say that musical curiosity is just as big a draw.

What could be harder than a

musical where music must be center-stage? Rosenthal's 1967 *Sherry!*, with a book by James Lipton of *Inside the Actor's Studio* fame, based on the Pulitzer-winning 1942 Kaufman and Hart *The Man Who Came to Dinner*, is certainly a case in point. How did they do it? "Jim's lyrics came first," he says. "We were in the same room, which was hard at first. We'd go back and forth. It was very, very collaborative, and nothing like Oscar Hammerstein sitting on his porch in Bucks County and sending his lyrics to Richard Rodgers," says Rosenthal.

And the first production? "While we were in rehearsal, George Sanders, who was our star, found that his wife [actress Betty Hume] had cancer, and went into a total depression. He had a lovely baritone voice and a charming stage presence. But the reviews were very bad." Critic Walter Kerr's pan didn't help the show when it moved to New York, with Clive Revill as Sherry.

The show enjoyed a modest two months' run. Then, to complicate matters, the score appeared to be lost. Appeared, until record producer Robert Sher's persistent sleuthing found that it did exist—in a trunk, no less, at the Library of Congress. Which is wonderful, because the team's musical is inherently theatrical.

Lane on wheels

Judged from this 2-CD Angel

set, *Sherry!* is eminently stageworthy. How could it not be, when it's based on Alexander Wolcott (Sheridan Whiteside here) and the mayhem produced by "Dorothy Parker and the vicious circle" at New York's theatre-district Algonquin Hotel? Whiteside is, to put it mildly, a tad self-absorbed and a misanthrope to boot. Could anyone be more perfect for the part than Nathan Lane, recently seen in a Manhattan restaurant, bellowing in front of the writer of a recent *NY Times* Sunday piece? Lane made Albert aka Starina so annoying yet lovable in Mike Nichols' *The Bird Cage* ('90). Lane runs through *Sherry!* like a dining car on speed. He's a roadshow alright, but one with pitch-perfect theatrical timing, plus he's got nuance, too.

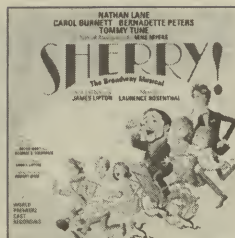
He's seconded by Carol Burnett's acidulous and equally full-of-herself Dorothy Parker-based Lorraine Sheldon, who swallows

her pride by coming to see the down-and-out wit in, of all places, Mesalia, Ohio, where the two have a field day in the title number. "Relax? When I'm faced with human suffering?" she asks in mock concern, and then proceeds to dish the dirt.

Tommy Tune provides the gay angle with his thoroughly delightful Beverly Carlton, based on Noel Coward, and his "I Always Stay at the Ritz" even includes singing and dancing boys "in magenta porters' uniforms." Would that we could see them here.

What Broadway show would be complete without Bernadette Peters, who plays Sherry's secretary Maggie Cutler, romanced by Tom Wopat's Bert Jefferson? Neither singing actor disappoints, nor do vets like Phyllis Newman and Mike Myers, and the very fine and new-to-me Siobhan Fallon, in smaller roles.

The cost of producing a musi-



cal, even on a CD, can be staggering, and union fees probably prohibited the use of stateside orchestras. But the two who've recorded *Sherry!* here, from Bratislava and Prague, play so idiomatically under Melvin Laird that you'd swear they were American.

Rosenthal, ever the erudite composer, makes several tongue-in-cheek references to standard rep composers like Ravel. But you'd expect that from someone who studied with famed French pedagogue Nadia Boulanger, and who emerged from her *boulangerie* with his musical cooking skills heightened. This is a charming and very sophisticated show. With a cast like this, how could it not have legs? ▼

Dancing with the angels

Violinist Hahn scales Elgar concerto on disc

by Tim Pfaff

She brought it on herself. Violinist Hilary Hahn, not only one of the best violinists on the planet but also one of the smartest, has attempted to leap a tall building, Elgar's Violin Concerto, Op. 61, in a single bound. It's a spectacular leap, executed with finesse and depth. It makes a single miscalculation. The new DG CD couples the Elgar with Vaughan Williams' "The Lark Ascending," gratuitously begging a certain comparison.

Unaware it was coming out, I spotted it at Bangkok's best CD shop, and, in seconds, five kings were on the table, and I was racing home to my Discman, not to emerge for several days. What a week it's been.

Be glad you're not a critic and don't have to compare it with EMI's legendary 1997 recording of the same two works with (no Nigel) Kennedy and (no Sir) Simon Rattle. When that appeared, I could hardly take it, so blindingly brilliant was it. Sometimes I hid in the simpler, sweeter airs then-Nigel conjured in his first recording. Everyone I know who heard the Kennedy-Rattle, or the concerts on which it was based, exhaled and took a little time off, having just seen god. Every other Elgar Violin Concerto, including this extraordinary new one, lives in its shadow.

While the 24-year-old Hahn has visited the studio relatively often, for my money she was in the best company when she walked into the studio the first time, alone, in 1997, to record half the Bach solo sonatas and partitas. Finally, in the second release of her DG contract, she has been given partners at her music level (if at the opposite end of the age scale): Sir Colin Davis, the day's preeminent Elgarian, and the London Symphony, which turned 100 this year.

The worst thing I can say about the Hahn-Davis Elgar is that it is more like dancing with the angels for 50 minutes than the



undiluted god-shot Kennedy-Rattle is. But then, that was Kennedy's second Elgar. Hahn's is already so close to it, the thought of her second in 10 years makes you want to lie down.

Detail matters

The strength of the current Hahn-Davis interpretation is its almost extravagant attention to detail. Little notes, small but meaningful phrases, pop out of what used to be the background with almost alarming frequency. Any more would be fussy. In the first movement, the trees sometimes conceal the forest, and there is some sacrifice of shape. But the more personal the music becomes, and music doesn't get a lot more personal than the central Andante, the more everything comes into focus. That essential sense of inevitability drives the performance.

Remarkably, Hahn is as sure of herself as Davis, who has lived with this piece throughout his entire career. The range of her tone, from gossamer thin to Bessemer strong, is beautifully gauged throughout. It took a couple of hearings, but I came to like the little "sobs" she uses in the first movement. They're distant memories by the time she reaches the final Allegro molto, interlaced with the cadenza the first movement seems to have forgotten.

Hahn plays with its pyrotechnics like a kid behind the garage on the fourth, with an almost giddy sense of mastery. But it all signifies something carefully worked out. The maturity, as always, is mind-boggling.

At first, the double-stops seem

only to get more lacerating, then they stop to skip like a child. The ghostly harmonics midway through the movement, as eerily executed as I've heard them, usher in a finale of infinite variety and scarcely concealed tragedy. In all, it's a performance of incalculable bravery and integrity.

Vaughan Williams' "Romance for Violin and Orchestra" does seem a real lark after the naked emotions of the Elgar. Hahn and company give themselves wholeheartedly to its unshamed, soaring beauty. But, while there's mystery and complexity to her lark sounds, Kennedy's are like Messiaen's, reaching divine heights.

No matter the surroundings, one always senses Hahn's inner compass. Sarah Chang's new CD of the Franck, Saint-Saens, and Ravel Sonatas, with pianist Lars Vogt (EMI), shows how important having one is in today's music business. To those of us who re-



member Chang's early concerts, huge promise perched atop a pair of tiny Mary-Janes, her industry-spawned remake as a sexpot has been baffling, yielding a highly inconsistent artist.

Chang's playing is too tremulous and squally for these supple works, in which barely a phrase emerges unscathed. Some big playing notwithstanding, there's a deflating sense of the trivialization of these big-boned if putatively impressionistic pieces.

In case I left the wrong sense earlier, if you love Elgar, his Violin Concerto, or Hahn, the money for this CD has already been taken from your account. Just go get it. ▼

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FILM

Beware the devil rabbit

'Donnie Darko' returns. Are we ready?

by David Lambie

About 12 minutes into *Donnie Darko*, writer/director Richard Kelly has just got his hooks into you when he lets Donnie (Jake Gyllenhaal) fall asleep on a golf course. Donnie is awoken by two gents wishing to play through.

"Donnie Darko. Donnie Darko. What the heck's going on here?"

"I'm sorry about this, Jim. It's just a neighborhood kid."

"Guess he was sleep-golfing."

"Watch out for that drool spot."

Rubbing the sleep from his eyes, Donnie notices a huge date written in magic marker on his left arm. It's the date that Frank, the malevolent bunny rabbit, has told him to expect the end of the world. At this point, we know we're in for a crazy ride. *Donnie Darko* is, at times, a wildly funny and dead-on accurate satire of American suburban family life.

Yet it's hard to know what to make of a film whose jokes have Michael Dukakis as their punchlines, and whose spiritual roots seem to lie with Graham Greene, David Lynch, Sam Rami, Stephen King and Stephen Hawking, with just a touch of Norman Lear. For all its references to time travel and spiritual angst, there are numerous moments when "Donnie Darko, Donnie Darko" has the ring of "Mary Hartman, Mary Hartman."

As we meet the Darkos, they have few problems beyond the 1988 election and the nocturnal wanderings of their possibly bipolar son, who may be off his meds. The Darkos defy the clichés about affluent families: they're not alienated, their dinner table crackles with sexually charged banter, and Mom and Dad appear to be doing quite well in the sack. This is a good, pro-Choice Republican family, paying \$200 an hour to stave off Donnie's mental meltdown.

When Pasolini had Terrence

Stamp play a Christlike figure in *Teorema*, good Italian Christians may have reviled the director as an apostate, but at least this commie filmmaker was taking their faith seriously. When *Donnie Darko* agonizes over saving the world or saving himself, he becomes a post-Christian messiah, the bastard child of the gods of science-fiction and psychotherapy.

Shrink wrap

The film's smartest scenes, the ones that bridge the film's otherwise unbridgeable chasms, are those between Donnie and his shrink, Dr. Lilian Thurman (a nifty comeback appearance by *The Graduate*'s Katharine Ross). Dr. Thurman is the only character who senses the depths of Donnie's predicament. *Donnie Darko* is a modern religious allegory where a psychotherapist fights the devil, in the form of a rabbit, for a young man's sanity.

Jake Gyllenhaal makes a series of audacious choices, morphing from the James Dean-like rebel



Jake Gyllenhaal, as Donnie, is both a rebel and a sensitive soul.

who calls his mother a bitch to the sobbing little boy who confesses to his shrink his fear of dying alone. Gyllenhaal is this low-budget film's real special effect, his handsome mug changing from a blandly sexy countenance to a paranoid young man's determination to do the rabbit's bidding, as quickly as Midwestern clouds can go from puffy white to tornado black.

In a thoroughly audacious debut, almost as if he expected he

would never be allowed to make another film, Richard Kelly has made 12 films in one. *Donnie Darko* fits all the definitions of a cult movie, the question is just what kind of cult. Many genre fans hate smart movies with any kind of overt message. These movies are like a rude wakeup call that disturbs an otherwise pleasant dream. Frankly, they'd rather go on sleeping. *Opens Friday.* ▼

Fall queer movies

◀ arts cover

let from *Y Tu Mama Tambien*. The director warns us that these characters do not regard sex as "a source of pleasure, but one of pain for everyone else."

No other living director could deliver the lessons behind the priestly abuse (along with a poignant if bizarre Spanish version of *Moon River*) while letting us spy on two angelic-looking 11-year-old Catholic schoolboys confiding their fears after jacking off at the movies.

"I liked it, too. But I think what we did was a sin."

"I don't believe in God."

"What, then?"

"I'm a hedonist."

The only bad news about *Bad Education* is that it doesn't open until Dec. 22.

Tarnation The life you save may be your own. Jonathan Caouette seems to have taken this

advice to heart from the age of 11, when he first pointed a home-movie camera at the swirling cauldron of chaos and confusion that enveloped his Houston family from the time his mother was subjected to electroshock therapy. Jonathan seems to have had no more profound purpose behind his eclectic collage of home movies, recorded on as many as half-a-dozen formats and spiced up with snippets of pop culture and answering-machine tapes, than making himself real to himself. Suffering from an odd malady called depersonalization, a sense of standing outside your body and feeling detached from your emotions, Jonathan found that self-documentation grounded him, and, as a bonus, allowed him to explore a unique aesthetic. He produces a musical version of David Lynch's *Blue Velvet* illustrated by the songs of Marianne Faithfull; and direct-address monologues to the camera in which he seems to channel his

troubled mother's persona in an inexplicable but thoroughly original way.

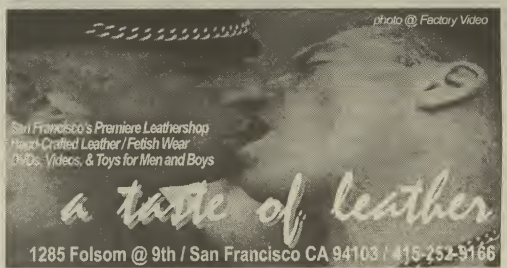
While it's a dire commentary on the antediluvian state of '50s mental health care, *Tarnation* is more profoundly a surreal visual poem about a boy's love for his mother, the power of art to heal, and a beautiful young man's instinct to leave Texas while the getting was still good. The debut of an awesome original talent. *Opens Oct. 15.*

A Dirty Shame A really funny John Waters film is never a bad thing, and based on audience response to the trailers for this NC-17 Waters farce starring Tracey Ullman, Johnny Knoxville, Chris Isaak, Selma Blair and Mink Stole, moviegoers will enjoy the none-too-subtle gags about a gaggle of middle-age sex addicts in Baltimore. Thanks to his French financing, this most subversive and original American indie voice soldiers on. *National release date is Sept. 24.*

Tying the Knot This new documentary puts together a collection of compelling personal stories illustrating the need for same-sex marriage. A butch-looking New York City cop who lost his

lover on 9/11 tells a hearing, "I didn't just go into those buildings and ask, 'Where are the gay people?'" *Opens Oct. 1.*

Head in the Clouds The on-screen chemistry among leads Stuart Townsend, Charlize Theron and Penelope Cruz gives erotic sizzle if not dramatic heft to this meandering account of three lost souls in late-'30s Europe. The movie works best in the bedroom. The lesbian content is minimal but engaging. Theron has a pleasing Melanie Griffith-like presence as a glamorous pied piper who collects sexy, working-class pets. *Opens Sept. 24.* ▼



Dutch treat



Filmmaker Pieter Kramer's giddy musical fantasy *Yes Nurse! No Nurse!* opens Friday, Sept. 3, at the Castro Theatre, for a week's run. The delirious comedy centers on the eccentric residents of Nurse Klivia's Rest Home, and their nasty landlord and next-door neighbor Mr. Boordevel, determined to have them all evicted. Much Netherlandish hilarity ensues. Based on a beloved '60s Dutch television show, *Nurse!* is in Dutch with English subtitles. (104 min.) ▼

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Making themselves at 'Home'

Meet author/screenwriter Michael Cunningham, director Michael Mayer

by Scott Baum

It was the first time Michael Mayer directed a movie, and the first screenplay Michael Cunningham wrote. Not to mention that one of the movie's stars, Dallas Roberts, has never had a starring role in a film. Yet somehow, the people behind *A Home at the End of the World* had all the credentials needed to make this movie.

"It was an all-amateur production," jokes Cunningham.

Mayer is best-known for his work in theater, especially *Thoroughly Modern Millie*, which took home six Tony Awards. Cunningham, who wrote the book the story is adapted from, won a Pulitzer Prize in 1999 for his novel *The Hours*. That story was turned into a movie which garnered an Oscar in 2002 for Nicole Kidman's portrayal of Virginia Woolf.

"The boys got big prizes!" laughs Cunningham.

A Home at the End of the World is the story of Jonathan and Bobby, two childhood friends (one gay, one straight) who grow up in the suburbs of Cleveland in the 1960s and move to New York in the '80s, to find themselves in a relationship with the same woman, making a home for



A Home at the End of the World explores the family one winds up with.

themselves in idyllic Woodstock.

"I believe strongly that families that you end up with, families where you make your own home, are almost never the family you're born into," says Mayer.

At its heart, it's a story about friendships that endure over time and defy traditional definitions.

"I love a good coming-out story as much as the next fag does, but it's not what this one is about," says Mayer. "It's just rare that you see a movie about a basically straight guy who's in love

with his gay best friend."

"It mirrored my life a little bit," says the director, who grew up in Rockville, Maryland. "I knew what it meant to be a suburban kid in the '60s and an adolescent in the '70s, and to move to New York. I moved in 1980. So I knew what that journey was."

Time capsule

The movie in many ways is a period piece, from the big, plaid pants of the '60s to the mullets of the early '80s, but also for the themes it addresses.

"We decided to shoot it in period because the story is so intricately wound up with its time," says Cunningham. "Whether it's the kind of free-wheeling New York of the '80s that just doesn't exist anymore, or the state of the AIDS epidemic at the time, it just didn't feel updateable."

"When this book came out [in 1990], the notion of alternative families was very new," says Mayer. "This wasn't something that was in the news all the time."

"People gay and straight all over the country have been heroic on insisting on what we can have and who we can be, and what constitutes a family," says Cunningham. "On the other hand, our leaders seem to be trying to actually rewrite the Constitution to forbid our families. There are a lot of fights still ahead of us."

Our collective knowledge of AIDS and its treatment, and the coverage it receives in the news, have also vastly changed.

"Everything that was told about AIDS at the time was either inflammatory or sentimental or informational. When you look at it

all, all of the 'AIDS movies,'" says Mayer, "I don't remember AIDS just being a fact of the lives of characters in a story set in that time, when AIDS was a death sentence."

"In 1982, if you had Kaposi's sarcoma, the chances of your survival were minimal at best. Everyone died. It was before there was testing, it was before there was AZT. So someone like Jonathan might not have the language to know what it is, to know what to call it. So when he says, 'It's one of those spots,' he's kind of outside."

From novel to movie

When *A Home at the End of the World* was published in '90, it received glowing reviews for the first-time novelist, and caught the attention of people in Hollywood.

Tom Hulce, who was nominated for an Oscar for his role in *Amadeus* (losing to his co-star, F. Murray Abraham), had owned the movie rights to the novel for many years when he tapped Mayer to direct. This was before Tony Awards lined Mayer's shelf, but at a time when he had developed a serious reputation for his direction of several critical and box office successes, including the national touring company of *Angels in America*.

Mayer, who had known Cunningham casually through social circles, had the idea to ask the novelist to pen the screenplay of his own book. When he approached Cunningham about writing the script, the novelist's first response was to say no.

"I actually don't think as a rule the novelist should write the adaptation," says Cunningham. "If it's going to have another life in another form, why not bring in another writer, and see what he or she can do with it?"

But Mayer persevered, and Cunningham turned in a first draft of the screenplay that was more than 400 pages long.

"It was actually longer than the novel," Cunningham jokes. "We started to cut it together, and I started to learn quickly about economy on the screen. I just watched it get shorter, stronger, better and more compelling. Which launched me into what I can only describe as an ecstasy of deletion."

"I had to beg him to keep stuff from the novel that I loved. It's not what I expected," laughs Mayer.

For the novelist-turned-

screenwriter, the two mediums were vastly different.

"A novel is like an ocean liner that you can just load endless people on. 'A team of Clydesdales? Sure, bring them on!' A movie obviously is like a little lifeboat that can only hold so many people and so much event."

Cast at 'Home'

One of the people who made it into Cunningham's lifeboat was the character Jonathan, played by Dallas Roberts in his first feature film.

"Michael and I agreed that every movie, especially a low-budget movie, should have at least one substantial part for an unknown actor," says Cunningham. "There's kind of a moral obligation. This is where the movie stars of tomorrow come from."

The cast is rounded out by Sissy Spacek, who plays Alice, Jonathan's mother and Bobby's surrogate mother; and Robin Wright Penn, who plays Clare, Jonathan's quirky best friend, who falls in love with Bobby.

Colin Farrell, the most unlikely cast member, plays Bobby. Farrell's character, says Mayer, "is a kid who survived a kind of unspeakable trauma when he was quite young."

Bobby's older brother, whom he idolizes, dies in a freak accident, and within a year his mother passes away from her internalized grief, as his father seeks solace in a bottle of scotch.

"The lesson he learned from his brother is to love, and that people go, and nothing's permanent," says Mayer. "He doesn't need to fight for anything; he just accepts."

Farrell read a copy of Cunningham's script and wanted to do the movie.

"Nobody thought of Colin Farrell," says Cunningham about casting the star of *Tigerland* and the thriller *Phone Booth*. "I mean, Colin Farrell was that cute Irish guy who shoots at people in movies."

Mayer met Farrell in LA when the actor was shooting *Daredevil* with Ben Affleck. "So Colin shows up with a shaved head and tattoos over every inch of his body," says Cunningham. "And Michael thought, 'Oh no. I love you, honey, but you can't play Bobby.' But then they sat in the corner of the lobby of the Chateau Marmon in Hollywood, and Colin read through the entire script for Michael, and at the end of the reading, Michael said, 'You're on. That was just beautiful. You're hired.'"

Mayer is a man who knows how to keep himself busy. The week *Home* had its premiere, the director opened a revival of *After the Fall* on Broadway, starring Six Feet Under's Peter Krause.

"Critics have always been divided on my work in a very serious way," says Mayer. "It's like they are with this movie. People either love it, or they have big problems with it. That's always been the way. I love that actually, because it means that people have passionate feelings about what I'm doing."

Cunningham is finishing his fourth novel, due out next summer. *Flesh and Blood*, the novel he published between *Home* and *The Hours*, has the green light from Showtime to be made into a four-hour miniseries. *Now playing.* ▼

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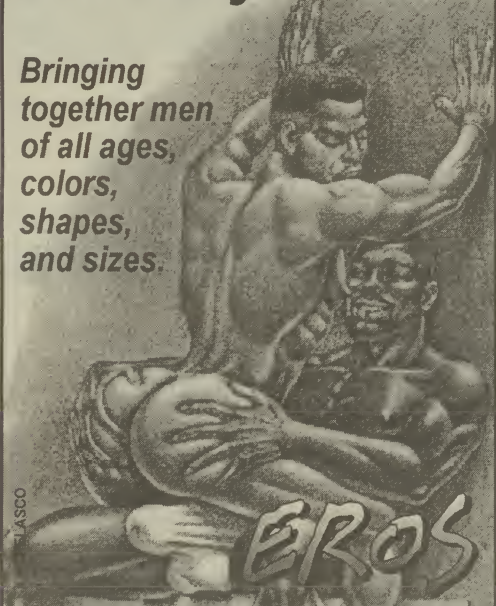
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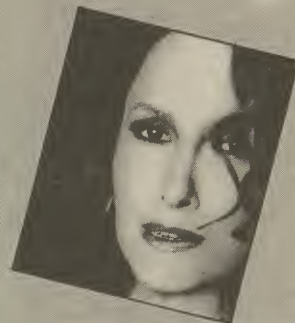
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OUT&ABOUT

Calendare

by Mark Mardon

Zen & 9/11

Music soothes a wounded soul, and I'm surrounded by Morrissey fanatics who can't wait to have Morrissey lay hands on them! They swoon over the mere mention of



Morrissey

his name like bobby soxers at a Paul Anka concert. My otherwise sane office mates Roberto and Matthew are like crazy giddy girls dripping in anticipation of their hero joining Tears for Fears (*Everybody Loves a Happy Ending*), and Dashboard Confessional ("Screaming Infidelities", "Hands Down") at the 7th annual Alice @ 97.3 Now & Zen Fest on Sunday, September 19th at Sharon Meadow in Golden Gate Park in San Francisco.

As you know, Morrissey rose to fame in 1980s Britain as singer for the Smiths. His work with the Smiths and on his own, from "How Soon is Now" to "Everyday is Like Sunday," have won the hearts of queers everywhere. His new CD, which Roberto has listened to in the office about 12 million times, is titled, *You Are The Quarry*, and yes, it will cure you of the blues.

It would be true justice if the majority of the crowd were queer, so get your \$35 general admission ticket now. They're on sale through the Alice @ 97.3 website at www.radioalice.com and www.ticketweb.com or order by phone at 1-866-468-3399. The gates will open at 11 a.m. and the show begins at 12 noon.

ALICE @ 97.3 promises "to enhance your Now & Zen concert experience with relevant mind, body and soul components." Either that means they're passing out psychedelics or they're calling on their masseur friends to come do some kneading.

Then there's the matter of how to observe the now-ominous date of 9/11. Again, Golden Gate Park is the place to be, this time at Speedway Meadow. There visionary musician, and human rights worker Michael Franti and his group Spearhead, with Guerrilla Management, will bring you the 6th Annual 9/11 Power to the Peaceful Festival (PTTP). This free festival drew some 30,000 people last year and could be as big or bigger this time around "Stand Up and Be Counted" is this year's theme, and the festival's mission is to engage people to get to the polls and vote. It will be "a space for healing and compassion for all the people killed or displaced by terrorism and the war on terrorism," says Franti.

In addition to the main stage, the peace festival offers an open-air art gallery, a healing arts tent with massage and yoga, guerrilla theater, a DJ tent, green commercial vendors and food booths, alternative-fuel vehicles and demos, a kid's zone, the bicycle coalition and an array of social, environmental and political organizations.

Get more details at: www.spear-headvibrations.com. ▼



David Kernsar, Philip R. Smith and Andrew White in Lookingglass Theatre Company's production of *The Secret in the Wings* at Berkeley Rep. See Thursday.

Fri

Yes Nurse No Nurse! @ Castro Theatre

Opening night: Pieter Kramer's giddy Dutch musical fantasy *Yes Nurse! No Nurse!* — winner of the Audience Award at the 2003 SF International Lesbian & Gay Film Fest. Life is good for the eccentric residents of Nurse Klivia's Rest Home. Unfortunately, their nasty landlord and next-door neighbor Mr. Boordevol is eager to have them all evicted. For a while he is made nice by a newly engineered pill, but that proves short-lasting and he gets nastier than ever. Fortunately, a miracle is soon to happen. \$8.50 adult; \$5.50 senior; \$5.50 child & matinee (first show of day). 429 Castro St. Info: 415-621-6120; www.thecastrotheatre.com

Punch Theatre

@ The Xenodrome
Punch Theatre, a group of young Bay Area actors presents 18 year old actor/playwright Eric Barry's *Victim of a Mind Trap*, a chilling story of three teens, a psychiatrist, and a machine that makes anything possible. Sex, violence, and the darkest of human desires are explored in this controversial journey through the mind. \$13 adv., \$15 at door. 8pm Thu., Fri., & Sat. thru Sept. 25. The Xenodrome, 1320 Potrero Ave. (at 25th St). Tix: TicketWeb.com; www.punchtheatre.com

The Black Rider @ A.C.T./Geary Theatre

A.C.T. has added eight performances (through Sunday, Oct. 3) to the run of Robert Wilson, Tom Waits and William S. Burroughs's music-theater piece *The Black Rider: The Casting of the Magic Bullets* at the Geary Theater. A musical fable of love, evil, and human folly steeped in the folklore of the past and bursting with the art of the future, *The Black Rider* presents a strange and hilarious theatrical wonderland. The plot centers on Wilhelm (portrayed by Broadway and film veteran Matt McGrath), an intellectual young clerk who must learn to hunt in order to marry his true love, a woodsman's daughter. He strikes a deal with the devil (portrayed by iconic performer Marianne Faithfull) for magic bullets that never miss their mark. But in the world

of *The Black Rider*, nothing is what it seems: the devil sings, animals talk, the walls become woods, and bullets have minds of their own. \$25-\$65 Tues.-Thurs. eves; \$35-\$80 Fri.-Sun. eves, Sat. & Sun. matinees. 8pm September 3-4, 8-11, 14-18, & 21-25. 7pm Sept. 7. 2pm Sept. 4, 5, 8, 11, 12, 15, 18, 19, 25, and 26. Tix at the Geary Theater Box Office, 405 Geary St.; 415-749-2228; www.act-sf.org

LoveSlap @ Pink

Hot fun in the summertime at LoveSlap, with special guest Chris Lum and host Charles Spencer. \$10 cover. Doors open 9pm. 21+ w/ID. 2925 16th St. (btwn Mission & S. Van Ness). Info: www.pinksf.com

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It's Boots Night at Club Sodom. Beer & Well Bust (9-11pm) benefiting Friends of Loading Dock. Surprises & Prizes. Requested Dress Code: Leather, Uniform, Latex, Industrial, 501's with Black Boots. Please Respect the Space. Open 8pm-2am Wed, Thu, Fri & Sat; 6pm-2am Sun. 1525 Mission St. Info: 415-864-1525; www.loadingdocksf.com

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Roadrollers. Easy-to-learn footwork taught as you do it. A low-pressure way to meet new people. No partner, special attire or experience required. Everyone welcome. \$10 (or pay what you can). 8-10:30pm (doors open 7:45). The Women's Building, 3543 18th St. (btwn Guerrero & Valencia). Info: www.lcfd.org/sf/

Artists of the Maya Lineage @ SomArts, Main Gallery

Opening reception: SomArts Gallery presents "Artists of the Maya Lineage" in conjunction with "The Courtney Art of the Ancient Maya" exhibit being presented at the Palace of the Legion of Honor, Fine Arts Museums of SF. The SomArts exhibition is sponsored by the Consulate of Guatemala in SF and features paintings from contemporary Guatemalan artists, all of whom carry the blood of the ancient Maya in their veins. SomArts will include these pieces in an installation honoring the rainforests and temples of the land of the Maya. Opening reception includes live marimba music and foods typical of the region. Free. 5:30-7:30pm. Show runs Tue.-Sat., 12pm-4pm thru Sept. 22. SomArts, Main Gallery, 934 Brannan St. (btwn 8th & 9th). Info: 415-552-2131; www.somarts.org

Go-Go Night

@ N' Touch

Start your Labor Day Weekend off with the sexy moves of Go-Go dancers tonight (Jose) and Saturday night (Jayvon & Tim). High-



Artist Denise Jensen contributes to Wild Banana Project's *International Underground* exhibition at the Whitney Young Cultural Center Mansion. See Saturday.



Matt McGrath portrays Wilhelm, a clerk who makes a Faustian pact with the devil, accepting magic bullets in *The Black Rider* at A.C.T./Geary Theatre. See Friday.

energy dance sounds powered by DJ Angel. N' Touch, 1548 Polk St. Info: 415-441-8413

Sat

Courtly Art of the Ancient Maya @ Legion of Honor

Opening: Fine Arts Museums of SF and the National Gallery of Art, Washington, present: *Courtly Art of the Ancient Maya* will demonstrate the visual magnificence of ancient Maya art with more than 130 masterworks drawn from some 30 public and private lenders in Mexico, Honduras, Guatemala, Chile, USA, Switzerland, England and Australia, including stone sculptures, ceramics, masks and other precious works commissioned by ancient Maya kings and queens in a period of just 150 years (from AD 650-800). A special focus will be the city of Palenque, which provides the single richest example of an ancient Maya court known to the 21st century. Important archaeological discoveries from Palenque, never before seen in the US, will include works from the reign of every major Palenque ruler, from King Pakal (ruled 612-683) to King K'uk (accessed to office in 764). \$7 surcharge for Courtly Art of the Ancient Maya. \$15 adults; \$13 seniors; \$12 youth; \$7 children. Muni discount. Members admission waived every Tuesday (\$7 surcharge still applies). Legion of Honor, Lincoln Park (34th Ave. & Clement). Tix: Ticketmaster at 1-866-775-3485; www.museumtix.com. Info: 415-863-3330; www.legionofhonor.org

Tina's Café @ Magnet

It's not a recovery meeting! In the third installment of Tina's Café, Hekline and Joan Jett-Blakk will give you co-hostess action, Putanesca and Trauma Finestone will perform, and DJ Steve Fabus will spin. Come see the show, have a coffee and hang out. Tina's Café is a space for queer men looking at or into speed use. 8-11pm. Magnet, 4122 18th St. Info: tweaker.org; magnetsf.org

Thrive @ The Center

Thrive, a group of guys; gay HIV+, breaking the isolation of HIV and not only surviving the disease, but thriving in spite of it. Donation suggested. 1-3 pm. The LGBT Center - 1800 Market (at Octavia), First Floor Room: Q13. More information and other events, join our email list: thrive-subscribe@yahoo.com

Charge of the Night Brigade @ OmniCircus

DeusMachina and the Robot Ensemble of the OmniCircus open a new performance work at OmniCircus: *Charge of the Night Brigade*, a dark-industrial cabaret written and composed by Frank Garvey. A hallucinatory journey through the twisted undermind of the urban American landscape. A surrealist multimedia experience

with live music, performance robotics, 3-D animation and dance, focusing on the theme of prison, as it relates to America, the ghetto and war. \$10-\$15 suggested donation (NOTAFLOF). Saturdays, Sept. 4, 11, 18, 25 at 9:30 p.m. OmniCircus theatre/gallery, 550 Natoma St. Info: 415-701-0686; www.omnicircus.com

Wild Banana Project's International Underground

@ Whitney Young Cultural Center Mansion

Opening reception: Rik Livingston's Z.A.P.I. Zone Art Productions! and the Whitney Young Cultural Center Mansion present "International Underground," a nomadic group art show of candid truths, random acts and raw expression. Featuring underground artists from all over the world. Wild Banana Project is a collaboration between artists Adrienne Martinez and David Whitney of Maui, Hawaii. Free. 7-11pm (Related art/video/music event on Sat., Sept. 11, 7-11pm). 1101 Masonic (btwn Haight & Page). Info: Rik @ 415-346-8323; www.wild-banana.com

Sun

Trannyshack vs. 1984 @ The Cat Club

Ring in your Labor Day Weekend 2004 in '80s style with an all out New Wave Assault on the senses. World famous (and infamous) drag hot-spot Trannyshack joins forces with untoppable retro party 1984! Work up a sweat with 1984 DJs Dangerous Dan and Melting Girl (New Wave/Industrial), Jules ('80s Pop/Rock). Two floors of all '80s dancing, it'll be like the '90s never happened! Then at midnight in the backroom don't miss the Trannyshack New Wave show, hosted by erstwhile T-Shack Mistress of Ceremonies Hekline, and featuring performances by drag superstars Putanesca, Glamamore, Miss Trannyshack 2003, Faunxique, Precious Moments, Kiddie, Suppositori Spelling and more! \$13. 9pm-3am, Midnight show-time. The Cat Club, 1190 Folsom @ 8th

Hard Labor

@ The Powerhouse

Celebrate Labor Day in your ravaged, ragged, ripped and worn Levi's. Contest prize \$100! Enjoy the company of Go-Go Laborers, plus 80s sounds w/Uncle Andy. \$5 (benefits Magnet). 8pm-midnight. 1347 Folsom St. (btwn 9th/10th). Info: 415-552-8689; powerhouse-sf.com

Hooters Men 4 Men @ Daddy's

Hooters Men 4 Men, a benefit for Magnet Men's health resource center in the Castro, produced by Mark Paladini. A campy evening filled with sexy moves from the Hooters Men. The roles are reversed in this one-of-a-kind ver-

sion of the straight man's ogle paradise. You could become a Hooters Man yourself, and maybe even win your very own Hooters t-shirt. Everyone welcome (men and women). Optional \$7 beverage bust available at door. Special "rip & strip" raffle. All proceeds benefit Magnet. No cover. 4-8pm. Daddy's Bar, 440 Castro St.

Alameda Point Antiques Faire

Find lost treasure at the Alameda Point Antiques and Collectibles Faire this Sunday in the heart of the Alameda historical Naval Air Station. This monthly event features more than 800 outdoor booths packed with merchandise 20 years old and older. Enjoy the dramatic skyline as you browse goods and sample from the tremendous assortment of culinary delights. Free parking and parking lot shuttle service all day. \$5 gen'l admission (9am-3pm). \$10 early admission (7:30-9am). \$15 vendor set-up (6-7:30am). Info: 510-869-5428; antiquesbythebay.net

Outlook Video @ cable channel 29

Outlook, the Bay's LGBT video magazine since 1987. This month featuring Gay Pride from London and Stockholm, plus an interview with Sylvia Guerrero, mother of murdered trans Gwen Araujo. New episode monthly. Aired on Cable Channel 29, San Francisco's public access television station, operated and managed by the San Francisco Community Television Corporation (CTC), a community-based, non-profit corporation. Outlook airs at 5pm. Info: Outlookvideo.org



"Untitled," acrylic and pencil on canvas, 2004, by Paul Mullins at Heather Marx Gallery. See Thursday..

study of the divine and human attribute of mercy. "We'll examine and discuss passages from the bible, midrash (commentary) and the mahzor (High Holiday prayerbook)." 7pm. 290 Dolores St. (at 16th St.). Info: 415-861-6932, x305; shaarzahav.org

Betty Buckley @ Empire Plush Room

Legendary star of stage and screen, Ms. Buckley makes her Empire Plush Room debut with

speakers and a silent auction. The goal is to raise \$25,000. Say the organizers: "During this especially crucial presidential election season we feel it is imperative to support MoveOn, which has the proven ability, resources and will to launch an effective media campaign and voter awareness campaigns to '86' Bush and his administration from Washington." RESTAURANTS PARTICIPATING: Bizou, Boulevard, CAV, Café Flore, Citizen Cake, Cowgirl Creamery, Dolores Park Café, Fringale, Hayes Street Grill, Incanto, Mecca, Mooses, My Friend The Chocolate Cake, Piperade, Plum Jack Group, Southern Slant, Zuni Café and more. DONATION: Minimum \$50-\$5,000 (donations can only be made online at www.86bushSF.org or by check the night of the event at the venue), WHEN: 6:30pm to 8:30pm. WHERE: Urbis Atrium Gallery at 140 2nd St., 6th Floor (btwn Mission & Howard)

457-2487 ext. 119 or e-mail marinlife2002@yahoo.com.

Paul Mullins @ Heather Marx Gallery

Opening reception: Golden Countenance, Paul Mullins' first solo exhibition with Heather Marx Gallery, offering a witty and luscious send-up of what it means to be a man. Filtered through "hill-billy-colored" glasses (the artist was born and raised in West Virginia), Mullins' paintings and drawings, decoding romance and masculinity, are inspired by the hyper-sexed covers of Pulp romance novels, and create a theatre of absurdist manliness. Mullins, 34, is an Assistant Professor of Art at SFSU. Free. 5:30-7:30pm. 77 Geary St., second floor.

Thursday Night (A)live! @ YBCA

Yerba Buena Center for the Arts kicks off the '04-'05 season with Thursday Night (A)live!, new programming that aims to expand on and inform the Center's exhibitions, films and performances. Tonight in the Screening Room: "New Video Works by Raymond Pettibon." Until now unavailable in the United States, these ultra-low-tech films were produced in Los Angeles in the summer of 2002 from scripts by the artist. In addition to performances by his friends, Pettibon himself participates as an actor in this nostalgic, but timeless look back at the punk music scene of the late 70s and early 80s. Thursday Night (A)live! serves as an accessible gathering place for those interested in the exchange of ideas surrounding adventurous art. All events start at 6:30 pm. Tickets are \$6 (unless otherwise noted) and include gallery admission. 701 Mission St. Info: 415-978-ARTS (2787); www.ybca.org

Glamacide

@ Eagle Tavern

Rock out with Glamacide, D'Jelly Brains, and Lord Sir Skronk. \$5-\$6 cover. 9pm. 21+ w/ID. Eagle Tavern, 12th & Howard. Info: www.sleagle.com

Club T @ N' Touch

Tita Aida hosts "Club T" every Thursday night, featuring the Club T Divas along with male strippers from Men of Erotica & Pleasure Strippers. \$3 cover. Doors open 9pm. N' Touch, 1548 Polk St. Info: 415-441-8413

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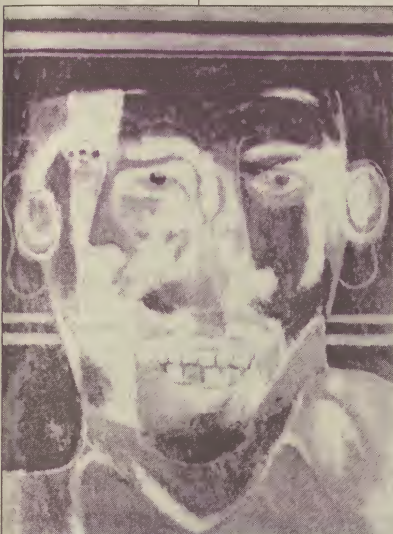
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"Indian Face," acrylic on canvas, 2003 by Carlos Loarca, part of "Artists of the Maya Lineage" at SomArts Cultural Center. See Friday.

Mon 6

Underwear Night @ Daddy's

"Bad boys don't do underwear, but really bad boys do Underwear Night at Daddy's," the popular leather/Levi bar in the Castro. Drink specials for those who scamper in their skivvies! Clothes check for your convenience. 9pm. 440 Castro St. Info: daddysbar.com

DJ Logos

@ The Powerhouse
Wind down from the Labor Day holiday with Happy Hour All Night and munchies served to hypnotic mixes by maestro DJ Logos spinning alternative sounds for your drinking and cruising pleasure. 10pm-2am. 347 Folsom St. (btwn 9th/10th). Info: 415-552-8689; powerhouse-sf.com

Tue

The Quality of Mercy @ Sha'ar Zahav

Program: The Quality of Mercy: The Yom Kippur Liturgy. Join CSZ Rabbi Camille Shira Angel to

her new show Journey. Star of such Broadway hits as Cats, for which she won a Tony Award, Sunset Boulevard and 1776, Ms. Buckley has been thrilling audiences the world over with an emotional delivery unequaled by her peers. This fall she'll be performing songs ranging from Rogers and Hart to Sting. \$55 & \$60. 8pm. Show runs thru Sept. 26. The York Hotel, 940 Sutter St. Tix: 415-885-2800.

Wed 8

Out With A.C.T.

@ Geary Theater

Out With A.C.T. — A series for gay and lesbian theatergoers that includes a performance of The Black Rider followed by a complimentary reception attended by cast members. 8 p.m. To attend, please contact 415.749.2228.

'86 BUSH' @ Urbis Atrium Gallery

"'86 BUSH"—a wine-and-food extravaganza and fundraiser for the MoveOn Political Action Committee (MoveOn.org), working for a change in the nation's political leadership. Featuring the top Bay Area chefs, restaurants and wineries participating, live music, guest

Reframing the Hourglass

@ The Marsh

SF Fringe Festival Event: Liebe Wetzels puppetry-ensemble Luna-tique Fantastique presents Reframing the Hourglass, a show that tackles ageism against women in a youth-obsessed society. Directed by Virginia Reed, with "object choreography" by Wetzels. A joyous look at aging seen through the eyes of the slightly crazy Aunt Henri and her elegant friend Mollie May. The story is told in silence using only objects and puppeteers bodies. The players includes a walker, pill bottles, orthopedic shoes, picture frames, and a cardigan sweater. \$8. Runs Sept. 9, 10, 11 at 8pm, and Sept. 16, 17, 18 at 9:30pm. The Marsh, 1062 Valencia St. (btwn 21st & 22nd, near the 24th & Mission BART). Tix: 415-826-5750. Info: www.funfan.com

Marin Life Meet & Greet, San Rafael

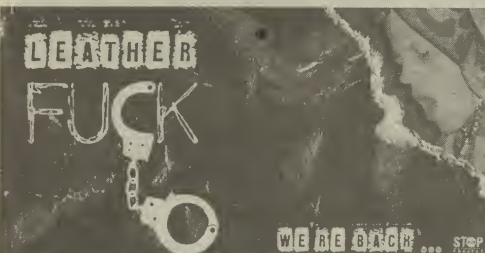
Marin Life, MAP program for gay and bisexual men hosts a "Meet and Greet." Join them for a reception and meet the new Marin Life Program Coordinator, Brian Cross. 7-8pm @ AUNT, 1660 Second Street (2nd and G Streets), San Rafael. Info: Brian at 415-

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Ohio sweeps Great Lakes

Contestants grab seven titles

by Mister Marcus

A dozen leather titles were awarded to contestants in three different cities over this past weekend. Seven of those titles were up for grabs in Indianapolis, as the Great Lakes Leather Sir/boy regional contests were augmented with Great Lakes Ms. Leather Pride, Great Lakes Olympus title, Great Lakes Master & slave, and Great Lakes Boot Black. In Seattle, the Northwest Regional Leather Sir/boy and bootblack were chosen, and in San Diego, the Southern California Leather Sir/boy were chosen. You never saw so many judges scrambling about!

Mistress Kendra managed to rally a huge band of volunteers from throughout the Great Lakes region to pull off yet another successful weekend—the only leather weekend with seven titles awarded—and the key events took place at Industry, a magnificent high-tech disco club in a warehouse section near downtown Indianapolis. Throughout Friday and Saturday, participants could take part in lectures, demos, workshops and dungeon parties, as well as shop at a well-stocked leather mart.

The contests moved along smoothly over two nights, interspersed with eclectic entertainment.

I had the opportunity to judge the Great Lakes Leather Sir/boy competition with Int'l. Leather boy "Titus", Mary Elizabeth Boyd, Juan Zarzuela, Thomas Smith, Bill Morse, slave Maria and Tom Sizemore. Our spirited group judged two Sirs, Ray Cheney and David Feaster, a and four boys, Boy Dana, Boy Carlos, Boy John and Boy Donald.

The candidates for Great Lakes Ms. Leather Pride were Eddy Bowers and Holly Fisher.

Outgoing Great Lakes Leather Boy Titus and Sir Bill Morse were short and concise in their stepping aside speeches (only seven minutes each).

Most speakers throughout the weekend were adamant in their encouragement for everyone to vote this year.

There were the usual interviews, leather image, jock and fantasy categories, and Preacher Max did the MC honors for the contest in his usual demonstrative manner—and announced his retirement from MC duties due to the fact he will be opening a bar soon!

The loyalty of volunteers for the Great Lakes region was evidenced by constant accolades directed at Kendra McClain, who for



The winners in the Great Lakes Leather Sir/boy region last Saturday, August 28 in Indianapolis were Dana Shultz, Great Lakes Leather boy (left), and Ray Cheney Great Lakes Leather Sir.

all intents and purposes is the "Mama" of the Midwest. Numerous plaques and certificates were presented to her over the weekend.

When tally master Bruce Ross finished his work, Ray Cheney of Mainville, Ohio was named Great Lakes Leather Sir and boy Dana Shultz of Zanesville, Ohio was named Great Lakes Leather boy. Eddy Bowers of Columbus, Ohio was named Great Lakes Ms. Leather Pride and will advance to compete at IMs.L next year. Sir Ray and boy David are headed for the International Leather Sir/boy competition in St. Petersburg, Florida in October.

All the other titles were won by Ohio leather people—in other words, an Ohio sweep. Good show all around!

On Sunday, the victory brunch ended a great weekend in Indianapolis.

Seattle & San Diego

In Seattle, Mark Nunley and Gene Romaine managed to pro-



In Seattle, the Northwest Regional Leather Sir/boy contests took place and the winners are (standing, L to R) NW Leather Sir Barry Burns and NW Leather boy Timm Bigs, along with (kneeling) NW Bootblack Kelly Wilt.

EVENTURES IN LEATHER

Saturday, September 4

Hordes of American leather men are headed for Berlin for Folsom Europe. It must be flattering indeed to our own Folsom Street Events to have street fairs around the world named after them!

Sunday, September 5

Joey Sequiera steps aside this afternoon at the Eagle Tavern when San Francisco Leather Daddy's Boy XXII will be chosen. It's an \$8 beer/Soda bust, food and some entertainment from 1500 to 1800.

Wednesday, September 22

Leather Buddies tonight at 933 Harrison with doors open from 2000 to 2300. Strict dress code. No

cologne and no sneakers. For info Call 777-HEAD.

Saturday, September 25

Mr. San Francisco Leather 2005 contest is at 4pm today. Make your plans now. It will be over by 2000 so you can go out and have a nice dinner, party and play.

Sunday, September 26

The world's biggest leather gathering happens today on Folsom Street from 7th to 12th streets South of Market. Be sure to catch the 12th Street stage at 12:30 when the current Leather Titleholders from around the world will be presented.

PORN

Last word for the loo

by John F. Karr

Even a boy such as I once knew a real, genuine trucker. He blew into town, plucked me outa Sacramento's only gay bar, flipped me over in a roadside motel, and fucked me silly without offering much more than a mumble and a grunt by way of communication, and then rattled away in his big rig, leaving me with a buttful of clap. It was a real working-class experience.

So I'm not doubting the existence of these guys who are the core of director Joe Gage's mythology. What chafes is when their representation plays up their hetness as a coveted element. So one of the key things I like about Gage's work on Titan Studio's *Mens Room: Bakersfield Station* is that in this re-telling of the classic T-room escapade, Gage's characters are un-inflected (I almost wrote un-inflected) with telltale marks. You might assume they're gay. And you might equally assume otherwise, that these guys are merely seizing the sexual opportunities that come their way. It's the ambiguity, the fluidity of sexuality that enhances the occasion. Even more appreciable is how the central character, excellently played by Danny Vox, comes to a resolution, a strengthening of his sexual identity, through his experiences in a restroom one fine day.

And what a full day it is. The events in this men's room sprawl across the hours. In fact, time may be the crucial factor in your liking *Mens Room*. It's really

spread out, making it a movie you'll either really appreciate or not get. There's an unrushed, real-time feel to most of the movie, which lets a hushed sexual dynamic build slowly, and doesn't edit events into neat little episodes. This porn surely isn't Instant Pop. You don't put it in the player and pull it off. If you're impatient, you'll probably hate it. But if you wanna stroke it for the long haul, if you like to ride the

intense eroticism of a long cruise, which locks eyes and waves a stiff cock as the flag of desire, I think you'll find it uniquely satisfying.

It's also just about the most filmic porno I've ever seen. Its camera set-ups, tracking shots and point of view are just like a real movie. I have no idea why the basic skills of filmmaking are so rarely employed in porn, but they're startling for their presence here. What I liked best is how Mr. Gage, without words and in a nearly ritualized fashion, brings men together, then waits for and watches the inevitable eruptions of their sexuality.

Vox popular

Here's what happens. Danny Vox is returning to his rural hometown, and stops in the bus station's john. He lingers. When other guys arrive, they linger. Sex happens. Lots of it. There's a daylong stream of dudes eager to feed Danny's insatiable craving. Workmen on a break,

businessmen on lunch. A backpacker passing through, a high school kid after class. And, in a sensational performance by Alex Leon — what a fucker! — there's the security guard who arrives not to break up the action, but to post the "Closed for Maintenance" sign and join in himself.

Director Gage has superb collaborators for the movie's videography, editing, and musical score, and Titan's technical

production is impressive. The movie has nonstop sex, major fucking, and is awash in water sports. But *Mens Room* rides on a surprising charge of cock energy. Joe Gage always went for jack-off action and cockplay, and he lets the cocks strut their stuff here. Which is only seemly, given the swell cast he's got. Club-dicked Matt Majors makes a solid comeback, more of a man than when you last saw him. Kent Larson is impressively buff 'n' burnished: the shiniest stud in porn. Joey Russo, who lived up a group scene in Titan's *Packers*, then dominated the proceedings in *ManPlay-016*, is the breakout star of *Mens Room*, lording over center stage with a cock that seems electrified, and culminating in a no-hands orgasm with jet-streams of cum.

The focal point of all this is major slut Danny Vox, who gets creamed and soused in every way possible. And what an actor. What's going on in his head? Is he giving in as he gives out? His character arc will lead you all the way through the movie, to a satisfying resolution. *Mens Room* kind of breaks the mold for the men's room movie. After this, Joe Gage is gonna hafta move on. *Titanmen.com*, (800) 360-7204. ▼



Karnal Knowledge

Rosenstrasse

◀ page 30

hairshirts and celebrate any heroes they can find.

Von Trotta's *Rosenstrasse* is based on a little-known protest by a tiny band of Aryan housewives whose Jewish husbands were scooped up from their slave-labor jobs in Berlin munitions factories and stuck in a detention center, awaiting that final train-trip east to the death camps. The Nazis didn't usually tolerate any hitch in their plans, but a big one developed when the women started a vigil outside the center. Silence gives way to shouts against armed guards, and suddenly we have a situation developing.

An homage to the German/Jewish mixed marriages tolerated by the Nazis until 1943, when Goebbels decided that Hitler's birthday present would be a "Jew-free" capital, *Rosenstrasse* provides a rare glimpse at a secularized German Jewish family who have little desire to know how they got their comfortable New York life. The



Resisting Nazism in Germany.

death of her husband prompts the widow, Ruth Weinstein (Jutta Lampe), to get religion (orthodox religion at that), insisting that her grown children observe a strict period of mourning, and that her independent daughter Hannah (Maria Schrader) not marry her German-speaking boyfriend Luis (Fedja van Huet). Hannah's desire to find the roots of her mother's anguish takes her to Berlin to meet

the remarkable Aryan woman Lena Fischer (played at age 90 by Doris Schade, and as a younger woman by Katia Riemann), who saved the 7-year-old Ruth when her mother was imprisoned.

One can quibble with the pacing and the decision to have a young American, Hannah, talk exclusively in German even in New York, but the film must be celebrated as a complex, highly emotional tribute to three generations of strong, stubborn women, and to the very definition of what it means to be a mother. Riemann's face is a mirror of the most minute mix of pride, fear and caution as a German woman facing German machine-guns while clutching a plucky little Jewish girl who'd rather her new name be Hannah than Helga. Riemann's brother Arthur (Jurgen Vogel) is the rare portrait of a morally courageous German soldier using the currency of a leg lost at Stalingrad to shame people in high places.

Like Spielberg's *Schindler's List*, *Rosenstrasse* is a small light turned on in a very dark place. Opens Friday. ▼

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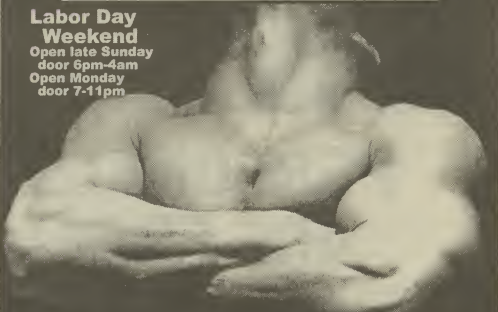
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PERSONALS

Fall music series

◀ page 28

niversary schedule. November 9 brings world premieres of two Earplay commissions, Richard Aldag's intriguing *Sappho Elements* and Wayne Peterson's *A Three Piece Suite*. Also featured in Herbst Theater are the Bay Area premiere of Marc Satterwhite's *Memento Mori: Ribbons on the Memory Wall*, and works by Bernard Rands and Eric Moe. (415) 392-4400

The Left Coast Chamber Ensemble's October 25 Green Room premieres include Hanna Kulenty's *Stretto for Flute, Clarinet, Oboe and Guitar*, and Laurie San Martin's *Concerto for Four* (flute, oboe, cello and piano). (415) 642-8054

While the superb San Francisco Contemporary Chamber Music Players save their premieres for next year, their November Yerba Buena Center concert features composers Italian composers Ivan Fedele and Ada Gentile, with standout soprano Susan Narucki in Fedele's reputedly turbulent *Maja*. (415) 978-2787

Across the Bay, Kent Nagano and the Berkeley Symphony continue their 34-year tradition of new music premieres with their Sept. 13 Zellerbach Hall US premiere of Unsuk Chin's Violin Concerto and the Nov. 30/Dec. 1 Hertz Hall US premiere of Jörg Widmann's *Chor für Orchester*. (510) 841-2800

Clarified gas

Early Music's clarified sonarities resound deepest for many. The San Francisco Early Music Society season, with concerts in SF's St. Gregory of Nyssa Episcopal, Berkeley's St. John's Presbyterian, and Palo Alto's All Saints'

Episcopal, is highlighted by The Whole Noyse's rare cornett-sackbut presentation Oct. 1-3.

Musica Pacifica (Oct. 29-31) and Magnificat (Dec. 17-19) may perform regularly, but they're world-class ensembles. (510) 528-1725 As is Chanticleer, which brings *Women, Sainthood and Otherwise* to Calvary Presbyterian Oct. 2 & 22. Their superb Christmas program comes to SF Dec. 11 & 19 and Berkeley Dec. 12. (800) 407-1400

Philharmonia Baroque has four concerts through Dec., with Nic McGegan conducting two, Trevor Pinnock conducting and harpsichording another. Sept.'s soprano soloist in Rameau, Sophie Daneman, has of late been singing Mozart at the Met. (415) 252-1288

If it's sopranos you favor, Jeffrey Thomas and American Bach Soloists' Dec. 14-15 *Messiah*, performed in two different SF locations, features the ABS debut of Arianna Zukerman. Thomas calls the daughter of flutist Eugenia and violinist Pinchas Zukerman "the most impressive new talent that I have heard in years," confiding that she could conceivably turn into the new Verdi soprano of the decade. Don't miss it! (415) 621-7900

Lastly, the Sept. 17-Oct. 3 San Francisco World Music Festival centers around "an international music experiment and artistic statement for global peace," specially commissioned for the Kronos Quartet. The local stars pair with the Beijing Peking Opera Company Sept. 26 in Herbst Theater. sfworldmusicfestival.org

As if the festival's other outstanding world musicians weren't enough, Rokia Traore's Oct. 23 Bay Area debut at SFJazz promises to be remembered as a major highlight of the music season. sfjazz.com. ▼

Out There

◀ page 26

sorts, *Mythic Giacometti* (Farrar Straus Giroux, \$20), in which he further explores some pivotal moments in AG's life.

One of them may well have some resonance with Out There readers. When Alberto was a 19-year-old art student, he was invited by the 61-year-old Dutchman Peter van Meurs to be his travel companion for an expedition into the mountains of northern Italy.

His brother Diego was "sure that the older man was a homosexual who planned to take advantage of the trip in order to enjoy an intimate adventure far from home with a foreign and unfamiliar youth unlikely to endanger his reputation."

Lord considers this hypothesis. "It is a notorious fact that in the early decades of the last century, many men sexually attracted by boys traveled south across the Alps in search of the economical consummation of their desires popularly and willingly provided by handsome Italian youths."

But Lord is not judgmental re van Meurs. "It is not my intent to censure the likely intentions of a man who, like myself, must have been made miserable by a burden-

some secret." Lord is old-school gay.

Tragically enough, the elder gentleman died of heart failure in their hotel room during the trip. Giacometti was held for questioning by local authorities before being released. "That a 61-year-old Dutchman should have been traveling about in a remote area with a 19-year-old Swiss-Italian youth whom he knew barely at all cannot have failed to rouse curiosity and, indeed, suspicion, for," as Lord puts it dryly, "such queer semblances of companionship were only too familiar to the Italian police."

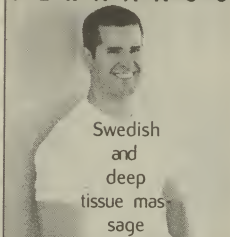
Gay dues

Brown Bunny auteur Vince Gallo, interviewed in this issue by David Lamble, also told *HX* magazine: "I worked at The Gaiety. I danced there a couple of times. I had my days around the 53rd & 3rd scene. I did do sexual things for money. With men, I've never performed or had fellatio performed, but I did do jerk-off things. I would go in a peep booth and watch straight porn and get paid \$5 or \$10 to have somebody watch me masturbate." Anyone famous? "Yes! Yes! Very famous, yes! Let's say a famous writer who doesn't have what seems to be an Italian last name, but he's an Italian-American." Any guesses out there? ▼

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PERSONALS

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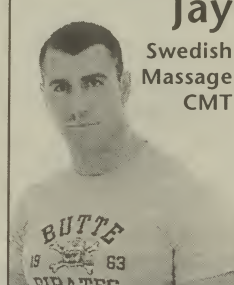
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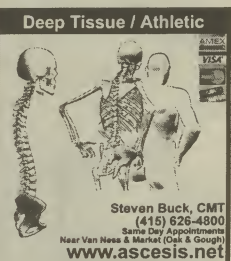
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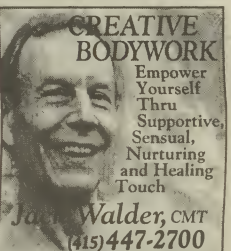
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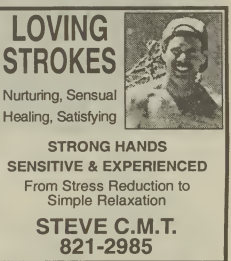
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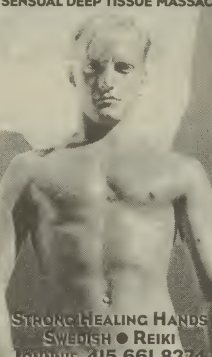
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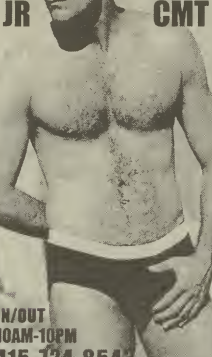
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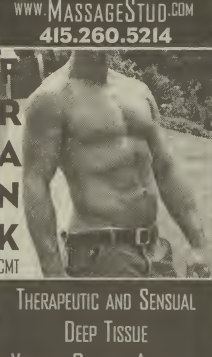
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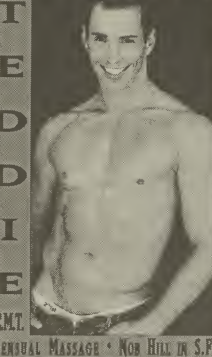
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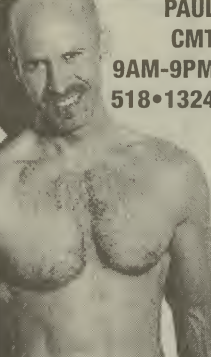
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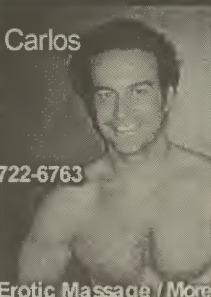
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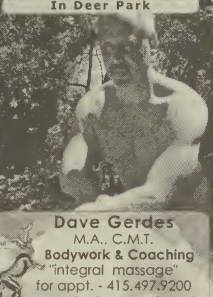


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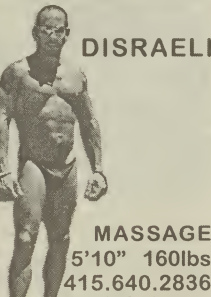
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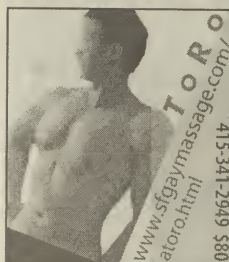
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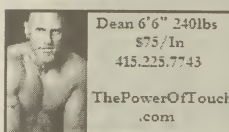
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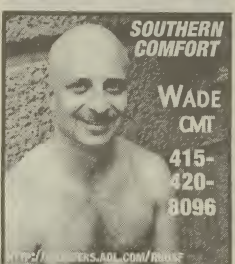
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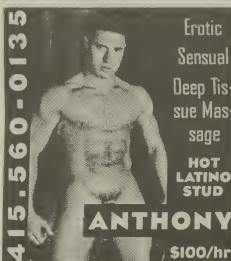
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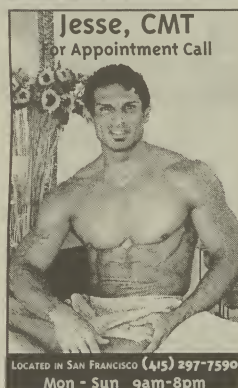


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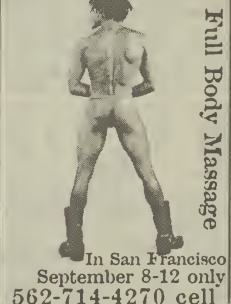
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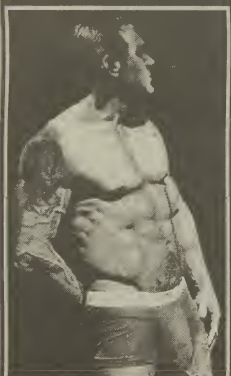
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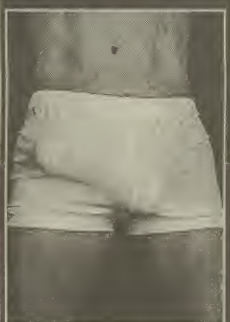
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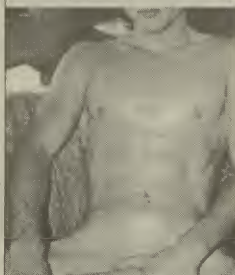
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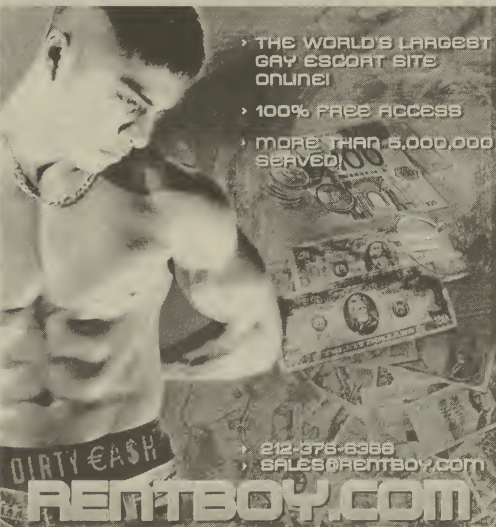
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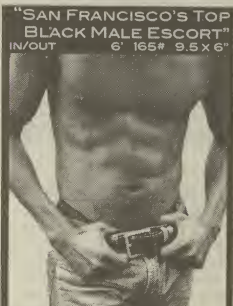


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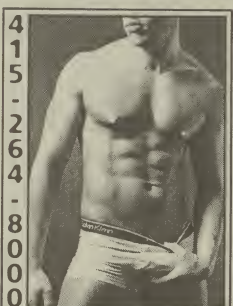
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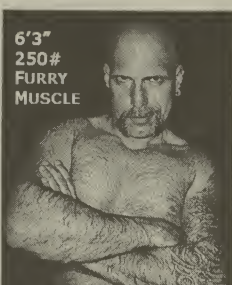
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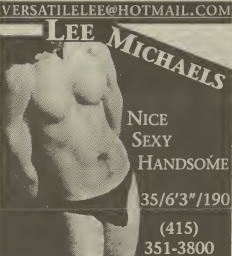
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MAINTENANCE PERSON

with experience in one or more of the following: plumbing, electrical, light carpentry, landscaping and pool maintenance. Position requires good communication and organization skills and the ability to work with outside services and contractors. Medical and dental benefits included. Accepting applications and resumes at

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BAY AREA REPORTER'S
ANNUAL FOLSOM STREET FAIR ISSUE.
STREET DATE: SEPT. 23RD!

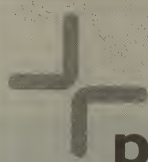
Display Ads Deadline:

Friday, September 17th, 5pm

Line Ads Deadline:

Monday, September 20th, Noon

BAY AREA REPORTER



positiveforce

by and for all HIV+ gay and bisexual men



SEPTEMBER

For more information on any and all
positiveforce events, please call
415.865.0790 x305. Visit us online at
www.stopaids.org.

STOP
AIDS
PROJECT

8&22 Positive Force Book Club
Wednesday, September 1, 6pm @ 3 Dollar
Bill Cafe, 1800 Market St Join the guys of
Positive Force at their Book Club. Stay up on
the latest reading while connecting with other
HIV+ gay and bi men. For more info, please call
575-0150 x 231.

7&14 PLUS Check-In Tuesday, September
7, 6:30pm @ STOP AIDS Office, 2128 15th
St Still feeling the glow of the last PLUS
seminar? Come and reunite with other PLUS
participants in this social and informal drop in
group. It's a great way to stay connected and
get support.

9 Cafe Poz Thursday, September 9, 1pm
@ Castro Country Club, 4058 18th St Ready
for a new afternoon routine? Make a date with
other HIV+ men at Cafe Positive, the daytime
social support event that's open to every one.
Gab with the guys about the latest treatment
news flash and what you think is around the
corner. Beverages and light lunch are on us.

15 H Cafe Wednesday, September 15,
6:30pm @ H Café, 1701 17th St Feeling the
mid-week blues? Need a way to help finish off
the month on an up note? Well, H-Cafe is the
place to be. The guys of Positive Force are out
"en mass" at this great event.

17 POSITIVE FORCE POOL PARTY Friday,
September 17, 6:30-9pm @ Mission
Neighborhood Pool, 19th St @ Linda It's
Positive Force pool side!! The weather is
warming up and the guys of Positive Force have
the place all to ourselves! It's another event for
HIV+ guys to come together in the spirit of
community support - not to mention fun!
There'll be a "What not to wear" swimsuit
contest with prizes! Munchies will be provided,
and a certified volunteer life guard will be on
duty. For more info contact Jeff @ 575-0150
x231.

FEATURED EVENT!

23 HEALING HIV - A Forum with Dr. Jon
D. Kaiser, MD Thursday, September 23,
6:30pm @ The SF LGBT Center, 1800
Market St Join us for an evening of discussion
with Dr. John Kaiser as he speaks about his
book: "Healing HIV - How To Rebuild Your
Immune System," and other up-to-date
complementary treatment info. Dr. Kaiser will
give his presentation followed by a Q&A. How
much do you know about natural therapies?
Come find out!